

MUSIC & DRAMA

# MUSICAL AMERICA

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# MUSICAL AMERICA

## Success Crowns Three May Festivals

### Large Audiences Throng Ann Arbor For 51st Annual Series

Philadelphia Orchestra and Twelve Soloists Are Heard on Varied Programs—McDonald Two Piano Concerto Performed

By HELEN MILLER CUTLER

ANN ARBOR, MICH.

AUDIENCES totaling more than 30,000 took temporary flight from the worries of war this week end to enjoy the 51st annual May Festival in Ann Arbor. Charles A. Sink had once more brought to Hill Auditorium the Philadelphia Orchestra and a dozen sterling soloists for six gala concerts.

The first artist, appearing on May 4, was Zinka Milanov, who substituted at the zero hour for Salvatore Baccaloni and won for herself a permanent spot in the musical picture here. Three Verdi arias, one each from "Aida", "The Masked Ball" and "La Forza del Destino", were dramatically and artistically fine, but it was in the soaring pianissimo of Marietta's song from Korngold's "Die Tote Stadt" that she reached the most thrilling heights vocally and emotionally. She was recalled many times and responded with Richard Strauss' "Zueignung" and Mascagni's "Voi lo Sapete".

The Philadelphia Orchestra under Eugene Ormandy not only provided the lush background for Mme. Milanov, but opened the initial festival concert with a sparkling account of Beethoven's sunny Seventh and closed it with a typical Ormandy interpretation of "Tales from the Vienna Woods". Debussy's "Afternoon of a Faun", which preceded the Strauss waltz, was sketched with great delicacy.

#### Mahler Song Symphony Heard

Scarcely had Mozart's "Haffner" Symphony died away on May 5, when music of a very different sort shook the rafters of Hill Auditorium. Surely Mr. Ormandy and his men wrung more storm and stress out of "Das Lied von der Erde" than Mahler could have put into it. It was an ingenious performance vocally as well as instrumentally, the voices of Kerstin Thorborg and Charles Kullman soaring above the masses of tone color and blending them like two more instruments.

The matinee on May 6 was a triple feature starring the Youth Chorus, two piano team of Luboshutz and Nemenoff, and Harl McDonald as composer and conductor. Saul Caston led the orchestra through the opening "Water Music" suite of Handel and later gave an equally buoyant reading of Berlioz's "Roman Carnival" Overture. By way of contrast he offered Fauré's stately little "Pavane", after which he turned the podium over to Mr. McDonald for the performance of the latter's Concerto for two pianos and orchestra with Pierre Luboshutz and Genia Nemenoff as soloists. So popular were they, the composer and his work,

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Participants in the Fourteenth Annual Festival of American Music Given by the Eastman School of Music: Left to Right (Seated): Dr. Paul White, Associate Conductor of the Rochester Civic Orchestra; Dr. Howard Hanson, Director of the Eastman School of Music, and Director of the Festival; Roy Harris. (Standing) Elliott Carter, William Bergsma, Burrill Phillips, Douglas Moore and Herbert Inch

### Cincinnati Resumes May Festival Programs

By HOWARD W. HESS

CINCINNATI

THE thirty-fifth Cincinnati May Music Festival opened in Music Hall on May 12, with a performance of Haydn's "The Seasons", Eugene Goossens conducting. War-time conditions forced the postponement of the Festival last year and have shortened the length of the current one; the usual six performances were cut to three. The quality, however, matched in every respect the lofty traditions that have been maintained in Cincinnati for 71 years.

Helen Jepson sang the part of Jane, at the opening performance, with a pure, clear lyric tone admirably suited to the light Haydn music. Miss Jepson has appeared at other festivals, but never with such success. William Hain, who has been a favorite oratorio tenor with festival audiences, sang the part of Lucas with musicianship and with fine tone quality. John Brownlee was Simon. This was Mr. Brownlee's first Cincinnati appearance. He sang the music with distinction. The chorus tone was rich and full-bodied—there was no attempt to train out the warm personal tone to the thin and impersonal quality so dear to the capella enthusiasts. The attacks and releases were sure and the diction was clear. The orchestra,

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### American Music Fete Held in Rochester

By MARY ERTZ WILL

ROCHESTER

THE 14th annual Festival of American Music, conducted by Dr. Howard Hanson, director of the Eastman School of Music, was held on April 24 to 28, introducing five new works and presenting the newly reorganized Gordon String Quartet, sponsored by the University of Rochester.

Seven groups participated, the Eastman School Senior Symphony, the Eastman Little Symphony, the Gordon String Quartet, the Eastman Choir, the Eastman-Rochester Symphony (a selection of the Rochester Symphony) and the Thelma Biracree dance group. Conductors were Dr. Hanson, Dr. Paul White, Dr. Herman Genhart, and as guest leader Roy Harris. All performances had capacity audiences.

The festival opened at Kilbourn Hall on April 24. The Gordon Quartet played three compositions: Virgil Thomson's Quartet No. 2 in G Minor, William Bergsma's Quartet No. 2 in first performance, and Quincy Porter's Quartet No. 7. The Bergsma quartet is one commissioned by the Koussevitzky Foundation and dedicated to the memory of Natalie Koussevitzky. The

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**Music Maintains Morale! Music Must Go On!**



Academy of Motion Picture Arts & Sciences  
1917—Geraldine Farrar in Paramount's  
"Joan, the Woman" with Wal-  
lace Reid



Museum of Modern Art  
1917—Mary Garden in "Tbaïs", Made at the  
Goldwyn Studios



1920—Marguerite Namara and "The  
Villain" in a Film Called "Stolen  
Moments"



1919—Lina Cavalieri  
and Lucien  
Muratore in  
"Rose of Gra-  
nada"



1918—Enrico Caruso in One of  
Two Roles He Played  
in "My Cousin Carus",  
Filmed by Artcraft

By ISABEL MORSE JONES

IF this is the 50th anniversary of the motion-picture industry it is also the 50th birthday of music in films, for there has never been a commercial moving picture presentation without some form of music. In the Coney Island nickelodeons as well as those operated by Clune on Los Angeles's Main street, there was a mechanical piano or wheezy organ giving out a tune.

This music was pretty bad, but so were the pictures. When movies quit the penny arcade and began to appear in theatres, there was a full-time pianist in the pit and his repertoire of sentimental songs was occasionally brightened by a singer. Then came the theatre organist with considerable musicianship, the ability to improvise and a wonderful constitution. He could play with all the several hundred stops at his command for hours at a time and his repertoire had to be boundless. It was the organist—valiant musician—who made the way for the theatre orchestras of symphonic size. Alfred Hay Malotte, C. Sharp Minor and others even went on tour spending a few weeks in each city where they had a theatre organ meriting their prestige.

David Wark Griffith made the first evening-length feature film, "Birth of a Nation." It was scored for orchestra. In Los Angeles, the cradle of the industry, this mile-stone was marked by turning the Philharmonic Auditori-

um into a motion-picture theatre. It was in 1915. The pipe organ had been installed by the Baptist church which built it and there was a pit for an orchestra.

Not to be outdone, a rival manager put up the large California Theatre in Main street and installed a full symphony orchestra, conductor and music library. It was not long before Sid Grauman built the "Million-dollar" theatre on Broadway and not only had two symphony-size orchestras, a magnificent theatre organ and Sunday morning "Pop" concerts, but evolved the first prologue which helped to make the Chinese Theatre in Hollywood famous throughout the country. "Ben-Hur," "The Covered Wagon" and "The Big Parade" had complete unbroken scores after the historic "Birth of a Nation."

But this was the history of motion picture presentation all over the United States. Truly, no picture was silent at any time. The studios employed violinists, harpists and accompanists

on the sets to aid the actors. The late Victor Schertzinger, who became an important director, came into pictures from a Main Street theatre pit with his violin. His sister played the harp. Two or three such players gathered around a piano or more often a little portable organ and played everything from classics and opera to jazz at a moment's notice. The tear-getters were "Aloha," "Rock of Ages" or Massenet's "Elegy". The laughs came with Tchaikovsky's "Barcarolle" and the Boccherini "Minuet"—just why could never be determined. Brahms's "Hungarian Dances" and the "Bacchanale" from "Samson and Delilah" were guaranteed to revive them. They even used music for atmosphere while making stills. Autrey, who was a pioneer photographer at the Fox Studios, said incidental music revealed character and gave his sitters fresh vitality.

Lina Cavalieri had made her first picture, "Manon Lescaut" in Italy for the Players Film Co. in 1914 and the versatile actress-opera star

# Golden

## Music A Willing Handmaiden





Academy of Motion Picture Arts & Sciences  
1934—Grace Moore and Tullio Carmanati in Columbia's "One Night of Love"



1935—Nelson Eddy and Jeanette MacDonald in "Naughty Marietta" (MGM)



1930—Lawrence Tibbett in "The Rogue Song", an M-G-M Picture

# Anniversary



1936  
Nino Martini, Leo Carrillo and Mischa Auer in "The Gay Desperado", Produced by Pickford-Lasky



1936—Gladys Swarthout and John Boles (Left) in the Paramount "Rose of the Rancho"

## In 50 Years of Film-Making

began a series of pictures released by Paramount two years later. They were "Eternal Temptress", "Love's Conquest" and "Woman of Impulse" in 1918; "Two Brides" and "Rose of Granada" made in Italy in 1919.

Cavaleri did not attract the attention of film-fans as much as Geraldine Farrar, however. When La Geraldine and Lou Tellegen came cut to do "Carmen" for Paramount in 1915, she was a sensation. Her Hollywood career reached a climax with "Joan, the Woman" for the same company, which has always had a name of being sympathetic with artists' temperament. It was on the down grade when she made "Hell Cat" and "Shadows" for Goldwyn in 1918-19.

Mary Garden made "Thais" at that time for Goldwyn but history does not relate that Farrar and Garden ever met on the Goldwyn lot. An obscure company called "Arctcraft", which was a trade name for Zukor or Famous Players, made a sad picture called "My Cousin

Carus", with Enrico Caruso. They contracted for two pictures and the fee was unheard of at that time—\$450,000. "My Cousin Carus" was silent of course (it was 1918) and it made a clown of the popular tenor. The second picture was never released.

In 1926 when Warner Bros. brought sound to film and Fox introduced Vitaphone with fanfares, music really took its place—as small a place as the skeptical producers could give it—in the industry. The first Vitaphone musical picture had Martinelli and the Metropolitan Opera Chorus with Henry Hadley conducting the New York Philharmonic and, in addition, solos by Harold Bauer, Anna Case, Marion Talley, Mischa Elman and Efrem Zimbalist billed as "at the violin". That premiere in August, 1926, was the sensation of the year and Otto Kahn so termed it.

Celebrities began to migrate to Hollywood. John McCormack, Tito Schipa, Lawrence Tibbett and Grace Moore were signed by Fox,

Paramount and MGM studios. Jesse L. Lasky was authority for the prediction that Hollywood was to be the musical capital of the world. Stravinsky and Irving Berlin, Beniamino Gigli and Rudy Vallee were all scooped together in the so-called movie mind.

McCormack was paid a half-million for "Song of My Heart" in 1931 and he bought a baronial mansion in the Hollywood hills which he sold later at a loss, thus returning to cinematic part of the proceeds of an unfortunate film-venture. He made a short or two later in London.

The year before, Grace Moore, preceded by her teacher, Dr. Mario Marifioti, arrived at MGM to make musical film history. She made several pictures before her film story was ended several years later. Mary Pickford and Jesse Lasky brought another tenor out in "The Gay Desperado", years after that. Alfred Newman was musical director of Nino Martini in that film. Rouben Mamoulian, the picture director who came to Hollywood from the American Opera Theater subsidized by George Eastman in Rochester, was the producer, and it turned out to be one of the best music pictures Hollywood has to its credit.

Al Jolson's "The Jazz Singer" had been the first talking picture put out by Warner Bros. All the actors, and especially the actresses, were apprehensive about their speaking voices. They

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# Ann Arbor Festival Draws Throng

(Continued from page 3)

that the audience refused to go home until Mr. McDonald repeated the last part of the "Juarezca".

With the exception of the Handel Suite, the entire first half of the program was devoted to the 400 Ann Arbor youngsters who form the Youth Chorus. Seated in a horseshoe arrangement on the vast stage of Hill Auditorium, they were a heart-warming sight in their white dresses and white suits. Under the able guidance of Marguerite Hood, they sang a dozen songs of the two Americas, all of which were deftly orchestrated by Eric DeLamarter. Of extraordinary interest were the Columbian and Mexican folk songs sung in Spanish with all the verve of little natives.

The Negro, Creole, Chilean, Brazilian, mountain and cowboy songs were done in English in a diction so clear that never a word was lost. They had no difficulty branching into part-singing and their phrasing and shading were quite professional. Mr. DeLamarter's orchestrations were simple enough not to confuse the children and yet contained many subtle ingredients to bring out the flavor of each country. His "swingphony" on the "Eric Canal" was a solid climax, thoroughly enjoyed by the orchestra and small singers as well as by the listeners. Miss Hood was the recipient of an ovation and many floral tributes.

## Sayao Is Soloist

Saturday evening, May 6, brought a return engagement in Ann Arbor for Bidu Sayao and an ambitious program for Saul Caston to conduct. Hollywood adjectives would best describe the list, from Wagner's "Die Meistersinger" Overture, through Falla's Dance from "La Vida Breve" and on to Tchaikovsky's "Pathetique". It was the night of the big noise, due perhaps more to the instrumental behavior of those three composers than to the conducting of Mr. Caston. There were moments of tonal magnificence but on the whole the program was on the clangorous side with more sound and fury than subtle shading. Some of the attacks and sudden changes from pianissimo to fortissimo were hair-raising, especially in the Tchaikovsky Sixth.

Miss Sayao electrified the audience with her singing of Lully's "Revenez, Revenez, Amour" and Serpina's Aria from Pergolesi's "La Serva Padrona". She was charming in Mozart's "Deh vieni non tardar" and did some lustrous vocalizing in "Una Voce poco fa". She was at her best in the Brazilian group, the first of which was Villa-Lobos' exotic "Bachianas" for soprano and cellos. Here she intoned on a vowel sound accompanied pizzicato on the lower strings, achieving an exceptionally lovely effect. A love song from Carlos Gomez' "Lo Schiavo" completed the list and won salvos of applause for the Brazilian soprano.

Sunday was the high point of the



(Left) Participants in Festival Programs (Left to Right) J. K. Bauer, Violist of the Philadelphia Orchestra; Nathan Milstein; Eugene Ormandy; Alexander Hilsberg, Conductor of the Orchestra; and Gregor Piatigorsky. (Right) Zinka Milanov, a Festival Soloist, and Her Husband



(Left) Saul Caston, Who Conducted at the Festival. (Right) Charles Kullman, Rose Bampton, Hardin Van Deursen, Kerstin Thorborg, Charles Sink and John Brownlee



A Composer and Festival Soloists (Left to Right) Harl McDonald, Bidu Sayao, Genia Nemenoff, Rose Bampton and Pierre Luboshutz

entire festival. The all-Brahms program in the afternoon filled the 5,000 regular seats and there were several hundred on the stage and many standees. The exigencies of gas rationing were somehow surmounted and the war was very remote for a few blessed hours. Mr. Ormandy opened with the unacademic Festival Overture, which he endowed with the freshness of a first hearing. The same was true of the First Symphony, his reading being one of the most impeccable expressions of that work ever heard in these parts.

Less familiar, but no less ravishing to the ear, was the Double Concerto, in which Nathan Milstein played the violin and Gregor Piatigorsky the cello. The soloists transcended all technical difficulties and lifted the performance to a pinnacle of musical interpretation.

Much credit went to Mr. Ormandy, who took repeated bows with the soloists.

Lobbyists who felt that anything after that would have to be anticlimactic were agreeably surprised by the production of Mendelssohn's "Elijah", which brought the 51st festival to a close on May 7. It was as good in its field as was the Brahms and never has the Choral Union of 300 mixed voices been more eloquent. In spite of the inroads made by war upon the male student body at Ann Arbor, enough good tenors and basses were rounded up for a well-balanced chorus. Hardin Van Deursen conducted and once more revealed himself as a first rate choral director, having trained his group in all the niceties of shading, phrasing, attack, diction and intonation. Climaxes were built up so

effectively that the oratorio was intensely dramatic.

The Philadelphia Orchestra and five soloists were also praiseworthy in their support. Rose Bampton in the widow's air, "Help me, man of God", and later in "Hear Ye, Israel", was thoroughly enchanting. Kerstin Thorborg's deep, resonant voice was especially lovely in the air, "O rest in the Lord". Thelma Von Eisenhauer, though she had a smaller soprano role and much of it off-stage, sang with great clarity and distinction. Charles Kullman carried the tenor parts with lyric warmth and dramatic fervor. He was superb in "If with all your hearts" and "Then shall the righteous shine".

## Brownlee as Elijah

John Brownlee in the title role did some exceptionally good baritone singing, carrying the heaviest load with ease and firmness. He handled the recitative without once letting it become monotonous and his arias, "Lord God of Abraham" and "For the mountains shall depart", were very moving. While all the artists were commendable in their solos, they were less effective in team work.

It would be difficult to choose the best choruses as they were all so well done, from the opening "Help Lord" to the stirring pre-oration, "And then shall your light". It should be mentioned here that besides Mr. Van Deursen's choral union, there was an off-stage chorus of the University Women's Glee Club, which sang the Trio, "Lift Thine Eyes", a difficult part well done under the skill-

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# Meet the Composer:

## (9) HOWARD HANSON

By ROBERT SABIN

**"B**ACK to the soil!" is a byword among American composers, now that the world has been shaken by political and social crisis. Folksong symphonies, cowboy ballets, people's choruses, are being written by the hour. But there is one American composer, who from the very beginning, has never left the soil. Even back in the "terrible 'twenties", when anything that smacked of homespun simplicity and naïveté was greeted with a lifted musical eyebrow, Howard Hanson turned his back on the sophistications of the time, and composed as he felt. And though he has been a militant champion of native traditions, he has had a sense of fair play in performing the work of men whose musical philosophy differed from his as day from night. A glance through the programs of the American Composers Festivals, which he founded in 1925, will prove that.

### A Fighter and Enthusiast

The current Pulitzer prize winner has always had the magnetism of a fighter and an enthusiast. His fierce convictions of the importance of American music and of freedom of expression are blended with a dry sense of humor and a directness of manner which are as American as hot dogs and baseball. He deliberately called his Second Symphony, commissioned by Serge Koussevitzky for the 50th anniversary of the Boston Symphony in 1930, the "Romantic" Symphony, because in those days that adjective was used as a term of disparagement. Things had gone so far that, in certain circles, direct emotional expression in music was regarded as very bad form, and the slightest trace of sentimentality as the curse of Cain. If one were sufficiently acidulous and cryptic, one could not be accused at least of the vulgar errors. In the justifiable reaction against this preciosity,

### Rediscovery of Native Idioms No Novelty to Composer Who "Never Left the Soil"—Gives Opportunity for American Music To Be Heard Through Rochester Festivals

Hanson was a vigorous leader. Of course, he is aware of the trends of modern art, but what he has fought against is any universal prescription for musical composition. Some of his most gifted students have written scores that would have made their grandfathers' hair curl with horror.

### A Useful Humor

The informality and irrepressible sense of fun of the man have made his teaching exceptionally effective with young American students. Once, in warning a class in composition against the dangers of being so absorbed in musical form that one forgets substance, he mentioned the sad fate of the baby which was fed arsenic, because it was the only thing the family had in powdered form. And his comments on some of the scores that come in every year in bales for the festival programs are among the gems of unofficial American music criticism. He can even laugh at himself, an extremely rare accomplishment among composers in any country.

Hanson was born in Wahoo, Neb., in 1896, the son of Swedish parents, Hans and Hilma Hanson, to whom he has been a deeply devoted and loyal son. Many of his scores are dedicated to them, and his recent Fourth Symphony honors the memory of his father. From the very beginning he had to work hard, and he developed the tremendous energy which later enabled him to carry on the activities

of three or four careers in one. His parents were not able to make things financially easy for him, but they understood and helped him from the first. His mother was his first music teacher.

He studied at Luther College in Nebraska, at the Institute of Musical Art in New York and at Northwestern University. During these years he rubbed elbows with all sorts of people and acquired that knowledge of the personality and attitudes of young students which was to help him later in his career as an educator. As much as any American composer, Hanson has the boyish simplicity of manner, the directness and friendliness which are associated with the national character. But he is also a shrewd observer, and it is not as easy to impose upon him as it might seem to one who judged only from his informality. At an age when most boys are finishing college he was professor of theory at the College of the Pacific in Stockton, Calif., and at 23 he became dean of the Conservatory of Fine Arts.

### First of All a Composer

But then, as now, Hanson was first of all a composer, and he welcomed the opportunity to go to Rome as a Fellow of the American Academy from 1921 to 1924, and to devote himself to creative work. It was there that his "Nordic" Symphony, one of his best and most characteristic early works, was composed. In later years Hanson has served frequently as a member of Academy juries of award, and he has devoted considerable time and energy toward helping young composers to get the time and leisure to work at music undisturbed. The "Nordic" was only one of many compositions produced in those years. At the same time, Hanson grounded himself thoroughly in the technique of his art. He disciplined himself so well in composition and orchestration that he can write out his ideas in full score, with every detail worked out in his mind, and he can put a barely legible orchestral manuscript on the piano and make admirable sense out of it. In fact, some of these previews of new works are far more exciting than the final orchestral performances.

Just before Hanson left for Europe something happened in Rochester, N. Y., which was to direct the future course of his life and to

be of profound influence upon American music in general. The Kodak millionaire, George Eastman, who had built up a huge fortune and was determined to distribute it according to a wise and prearranged plan for the good of the community and the country at large, set up a fund of \$3,500,000 for the founding of the Eastman School of Music. This initial gift was subsequently swelled to many times its size by Mr. Eastman, who was not only generous in his gifts to the school but a model of self-effacement in allowing musically qualified people to run it without his interference.

When Hanson returned from Rome, he was offered the directorship of the school, a golden opportunity in every sense of the word. He lost no time in taking advantage of this unprecedented gesture towards American music. In 1925 he began the series of American Composers Concerts which still flourish, and since that time he has added symposiums, special concerts at which scores are played through so that the composers may hear them, and many other activities. In those days the American composer was not as well off as he is now, or as Hanson might put it, he was much worse off. For he has by no means laid down the cudgels in his battle for the increasing recognition and development of American music.

### Festivals Organized

Most of the best-known and best-liked composers of today had a record of no performances or a pitiful two or three in those early days, and Hanson set about the task of getting their scores and playing them. The list of first performances and of composers represented at these festivals is a cross section of our musical history during the past 20 years. Certain groups of composers have grumbled in later years at the program selections for the festivals, but the record stands, and it reveals a remarkable catholicity of choice. Composers as divergent as Aaron Copland, Roy Harris, Randall Thompson and the *enfant terrible*, George Antheil, all found a place on these programs. If the repertoire has not been as exciting in recent years as it was in the beginning, this is partly owing to the fact that the talents

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The Composer Looks Through a New Score at the Piano



Supervising One of the American Composers Festivals, Dr. Hanson (Right) Looks Over a Score at an Orchestra Rehearsal



## Freccia Appointed In New Orleans

**Replaces Windingstad as  
Conductor — Symphony  
Elects Officers**

NEW ORLEANS.—Massimo Freccia, 37, was selected out of numerous highly-recommended applicants for the post of permanent conductor of the



Massimo Freccia

New Orleans Symphony. Mr. Freccia has a fine musical background. He is a native of Florence, Italy, where he began his studies at the local conservatory under Pizzetti and Respighi. At 18 he was appointed assistant conductor of the Vienna Opera Company, at which post he remained three years. In Paris he was guest conductor at the Padeloup Orchestra concert series and later was invited to be guest conductor of the Vienna, Warsaw, and Poznan Orchestras. He gave a series of concerts at La Scala, Milan, and also in Rome. Coming to the United States in 1938, he made his American debut at the Lewisohn Stadium concerts with the New York Philharmonic-Symphony. He filled long engagements in Havana, leaving there to enlist in the United States Army. Not being accepted, Mr. Freccia resided in New York until called to this city to succeed Ole Windingstad who recently resigned.

At a meeting of the board of directors of the New Orleans Symphony, Lionel Adams was elected president, succeeding George H. Terriberry, who was made honorary president for life. Theodore Brent, Irving L. Lyons, and Leon Godchaux, Jr., were elected vice-presidents. Philip D. Rittenberg was re-elected secretary and Manuel Duvic, treasurer. The series of Pop concerts which proved so successful last Summer will be resumed beginning in June and ending in August. There will be 24 concerts in all, three a week. Izler Solomon will again be the conductor. Mayor Maestri will again provide the structure and shell at Elks' Place.

HARRY B. LOEB

## Fund Commissions Three in Cleveland

CLEVELAND.—Morton Gould and William Grant Still have been commissioned to compose new works for performance during the Cleveland Orchestra's 27th season which opens in Severance Hall on Oct. 12 and 14. Randall Thompson has also received a commission and will produce a work for the orchestra's 28th season.

The commissions have been made possible by the Fynette H. Kulas Original American Composers' Fund, which has been created by Mr. and Mrs. E. J. Kulas, trustees of the Cleveland Orchestra. The new works, which will be the first of a series to be commissioned by the new fund, will all be for orchestra without soloists.

Mr. and Mrs. Kulas also made possible the Cleveland Orchestra's 25th anniversary prize competition in which a prize of \$1,000 was awarded to Nicolai Lopatnikoff for his "Opus Sinfonicum." Honorable mention in the contest went to David Holden for his Rhapsody, "Say, Paw." Both works were performed at regular symphony concerts of the Cleveland Orchestra during its 26th season, which closed April 15.

## London Philharmonic Cancels American Tour

THE London Philharmonic will not visit America next fall, it was recently made known by the National Association for American Composers and Conductors. Postponement is at the suggestion of the British Foreign Office because there would not be available any transportation as a result of the necessities of the European invasion and other war activities. Barring military objections, the orchestra is expected to give the 50 concerts already booked in the United States and Canada in the autumn of 1945.

## Goossens Denies Charges by Union

**Cincinnati Symphony  
Conductor and Five  
Others Fined**

Charged by the Cincinnati Musicians Union, of the American Federation of Labor, for "unwarranted attempts to defeat efforts of the association to obtain wage increases and/or advocating loss of engagements for their colleagues in order that they themselves might continue to be employed," Eugene Goossens, conductor of the Cincinnati Symphony and one of six members accused, immediately issued a denial. Mr. Goossens was fined \$1,250 and was suspended from membership for three months, beginning May 15.

Others fined were William Knox, chairman of the orchestra committee, \$2,500 and suspended six months; Reuben Lawson, violinist and personnel manager, \$750 and suspended for three months; Hobart A. Schoch, violinist, fined \$250; Henry Wohlgenuth, trumpeter, fined \$100, and Rubin Phillips, violinist, \$100. The penalties become effective May 15.

"It is a matter of deep regret to me that the controversy between the union and myself has become a matter of public record," Mr. Goossens said in a statement issued in New York after his arrival by plane from Cincinnati.

"I am bound to express my definite denial of any contravention of the rules of the union or any antagonism to it. Therefore, I deny any charges of such a nature against me. The charges made are definitely arbitrary in character and I have given immediate notice of appeal to the executive board of the Musicians Union in New York.

"I propose to follow this up diligently and to prove conclusively that the charges made against me are unfair. My integrity and loyalty, both to the union and to the orchestra, have never been questioned in the past nor can they be at this time. I shall, therefore, vigorously present my side of the question and I feel confident that I shall have a full and complete exoneration of the charges preferred."

## Wallenstein to Continue in Post

LOS ANGELES.—Alfred Wallenstein, musical director and conductor of the Los Angeles Philharmonic, will continue in that post for the next two years, it was recently made known by Harvey S. Mudd, president of the Southern California Symphony Association. At the association's annual meeting, Mr. Mudd was unanimously re-elected president for the 10th consecutive year, and Mrs. Leland Atherton Irish was similarly re-elected for her 10th season as executive vice president and secretary. John S. Edwards was reappointed associate manager.

## Mexico City Awaits Opera Season

**Metropolitan Artists to  
Appear — Jascha Heifetz  
Gives Recitals**

MEXICO, D. F.—The National Opera season in Mexico City will start June 14 with a performance of "Tristan und Isolde," and will include in the repertoire "Don Pasquale," "L'Elisir d'Amore," "Barber of Seville," "Secret of Suzanne," "Don Giovanni," "La Forza del Destino," "La Bohème," "Rigoletto," "Lucia," and "Pelléas et Mélisande." In addition to the above works, the Executive Committee of the Opera Association is planning to offer one or two Spanish operas.

The Metropolitan Opera Company of New York will be well represented with the appearance of Lily Pons, who will sing for the first time in Mexico; Stella Roman, Elisabeth Rethberg, Kurt Baum, Frederick Jagel, Salvatore Baccaloni, Jennie Tourel, Raoul Jobin, Armand Tokatyan, Ivan Petroff and Roberto Silva will also appear. Negotiations are pending with Licia Albanese and Dusolina Giannini.

The operas will be conducted by Gaetano Merola, Jean Morel, Jascha Horenstein, and the local conductors: Guido Picco, Carl Alwin and Ignacio del Castill.

At a recent meeting of the Executive Committee, the following officers were elected: Aaron Saenz, president, Roberto R. Rivera, vice president, Alfonso Romandia Ferreira, secretary, Eduardo Bustamonte, treasurer. Emilio Portes Gil remains as honorary president, and Ernesto de Quesada continues on the board of directors. Manuel Avila Camacho, President of Mexico, is honorary president of the Honorary Committee. George Messersmith, Ambassador to Mexico from the United States, is honorary president of the American Committee.

## Heifetz Appears

Jascha Heifetz, violinist, was to appear at the Bellas Artes in Mexico City in a series of four recitals, with Emanuel Bay as accompanist, May 3, 5, 9 and 12. He will also appear as soloist in two concerts with the Philharmonic Orchestra, under the direction of Jascha Horenstein, playing the Beethoven Concerto on May 16, and Tchaikovsky's Violin Concerto on May 19. All performances will be under the auspices of the Daniel Musical Society.

## Souvenir Program For Toscanini Concert

A specially designed souvenir booklet honoring Arturo Toscanini will be sold May 25 at Madison Square Garden at the concert for the American Red Cross. Photographs depicting Toscanini's boyhood life in Parma, Italy, and episodes in his musical career, especially brought out from the family collection for this occasion, will be one of the outstanding features of the publication. Well-known artists such as Salvador Dali and Enrico Donati, moderns, and Fantin Latour of France, Wagner's contemporary, who illustrated many of his operas, will be represented with full-page reproductions. The score of the "Hymn of the Nations," with alterations of the libretto in Toscanini's own handwriting, will be among the historic scores included in the souvenir booklet.

A sketch of Toscanini's hands by Dorothy Hood will be used on the cover of the 72-page publication. Sale of the booklet in a limited edition will add a considerable sum to the \$100,000 which the Red Cross expects to derive from the seat sale.

The combined NBC and New York Philharmonic-Symphony Orchestras

and the following soloists will appear: Zinka Milanov, soprano; Nan Merriman, mezzo-soprano; Jan Peerce, tenor; Leonard Warren, baritone, and Nicola Moscona, bass.

## Mexico Symphony Opens Season

**Chavez Conducts International  
Broadcasts—Soloists  
Listed**

The Symphony Orchestra of Mexico, under Carlos Chavez, opens its 1944 season in the Palace of Fine Arts, Mexico City, on May 26.

For the first time in network history, a regular series of international symphonic concerts, featuring the Mexico Symphony with Mr. Chavez conducting, is now being heard each Sunday evening, 9 to 10 p.m., EWT, over the Mutual Broadcasting System. It will continue until the end of September.

Artur Rodzinski, conductor of the New York Philharmonic-Symphony, will appear as guest director of the Mexico Symphony during the weeks of July 30 and August 6.

The first program on May 26 will consist of the first Mexican performance of the Eighth Symphony of Shostakovich and the Debussy Nocturnes: "Nuages" and "Fêtes." The season will include the complete cycle of the nine symphonies of Beethoven, one program devoted to music of Mozart, and two others to works of Debussy and Ravel.

Soloists will include Claudio Arrau, who will play the Beethoven's First Piano Concerto, and the Chavez Piano Concerto, which he performed last season; the violinist Zino Francescatti, will play the Beethoven Concerto; and the cellist, Imre Hartman, will play the Elgar Concerto with the orchestra.

An important part of the repertoire will be devoted to Mexican music. The orchestra, which has in the past, regularly performed symphonic works of Jose Rolon, Candelario Huizar, Manuel M. Ponce, Silvestre Revueltas, and many others, will include in its current season Mexican premieres of "Variations on a Folk Theme" by Luis Sandi; Symphony No. 2 of Eduardo Hernandez Moncada; and "Cuatro Nocturnes" of Xavier Villaurrutia, set to music of Carlos Chavez, and scored for soprano, contralto, and orchestra. Other contemporary works to be heard will be Vaughan Williams' Fourth Symphony; Honegger's symphonic suite, "Rugby"; William Grant Still's "And They Lynched Him On A Tree"; Villa Lobos' "Bachianas Brasileiras No. 1"; Shostakovich's First Symphony and Stravinsky's "Symphonie des Psaumes" and "Sacre du Printemps."

The Mexico Symphony was founded by Mr. Chavez in 1928. The current season marks its 17th consecutive year.

## Fred M. Gee Recovering from Illness

Fred M. Gee, impresario of Winnipeg, who was stricken with a serious illness several weeks ago, is now recovering and will leave for several months' rest at his Summer home at the end of May, according to a letter received here recently. Mr. Gee's subscription series of concerts for next year has had a record sale.

## Chicago Woman's Symphony Engages Bojanowski

CHICAGO.—The directors of the Woman's Symphony Orchestra have engaged Jerzy Bojanowski to conduct three concerts next season at Orchestra Hall in October, November and December.



# Four Oratorios Mark Cincinnati Fete



The Opening Concert, with Helen Jepson, William Hain and John Brownlee Soloists in "The Seasons" and Hilda Jonas at the Harpsichord



Heise-Enquirer



Above, Alfred Hartzel, Chorus Master since 1908. Left, J. H. Thuman, Festival Secretary since 1923



Eugene Goossens

continued as director until 1905, the year of his death. Frank van der Stucken, Ernst Kunwald, Eugene Ysaye and Frederick Stock succeeded him. Eugene Goossens was elected musical director in 1930. Since that time Mr. Goossens has been in full charge and has held the performances to the highest standard.

## Importance of Chorus

The festivals center around the chorus, which was permanently organized in 1880. Before that year it was the custom to assemble choral groups from Cincinnati and neighboring cities, but as the programs grew in dignity and difficulty that method was found inadequate. A minimum of 90 rehearsals is maintained during the two years between each festival. The voices of the chorus members are tested periodically, and from among the 300 or more a solo chorus of 50 is selected. Alfred Hartzel has been chorus master since 1908. Mr. Hartzel's recipe for virtuoso choral training is to know the music perfectly, have numerous rehearsals where no time is wasted and have the assistance of a topnotch pianist. John Quincy Bass has been the official pianist for a number of years.

(Continued from page 3)

drawn from the Cincinnati Symphony, was augmented by the Music Hall organ, played by Parvin Titus, and a harpsichord played by Hilda Jonas.

Bernard Rogers's "The Passion" was the contemporary work chosen by Mr. Goossens for a premiere. It was given a preview at Rochester at the twelfth American Music Festival in 1942. The full work was a feature of the Friday night concert. In this dynamic work, Mr. Rogers has used the full modern orchestra, including piano, celesta and many percussive instruments. The chorus parts are difficult because they almost demand absolute pitch on the part of the singers. The work is set in a continuous dramatic narrative, told by various characters—men and women—who surround the principal figure.

Cincinnati audiences have been prepared by Mr. Goossens to understand and to enjoy modern idioms. While the Rogers "Passion" proved too much for many of the diehards, nevertheless the audience as a whole caught the true spirit of the work, and gave the composer and his work a truly enthusiastic reception.

## Welcomes Modern Work

The solo parts of Rossini's "Stabat Mater" were gloriously sung by Stella Roman, Kerstin Thorborg, Hardesty Johnson and John Macdonald. Mes. Roman and Thorborg are special Cincinnati favorites because of their numerous successes at the Summer Opera. Their voices both have the ring and beauty of true greatness and Mr. Johnson's and Mr. Macdonald's voices blended excellently in the ensemble numbers. The chorus sang magnificently and proved its mettle by easily changing its intensely dramatic shouting in the Rogers work to the melodious flow of the more grateful Rossini music.

The festival closed with a concert at which Kerstin Thorborg sang excerpts from Gluck's "Or-



Marjorie Lawrence



Stella Roman



Hardesty Johnson



Bernard Rogers

pheus", Marjorie Lawrence was heard in a concert version of the second act of Wagner's "Tannhäuser" and John Brownlee and the chorus performed Walton's "Belshazzar's Feast". Miss Thorborg, who has appeared many times in Cincinnati at the Summer opera and at the symphony concerts, was given an ovation for her magnificent singing. Miss Lawrence sang superbly, and her tremendous success was in no way due to any kind of sympathetic reaction, because she not only possesses one of the greatest Wagnerian soprano voices but she uses it with telling effect. Hardesty Johnson took the role of Tannhäuser, which was not altogether suited to his voice. Nevertheless he sang to the satisfaction of most of the audience. John Brownlee was Wolfram, John Macdonald was the Landgrave, and an unusually good one. Franz Trefzger and Louis John Johnen, local singers, were also in the cast of soloists.

Walton's oratorio was given at the 30th festival in 1933 and at that time it sounded modern. But this time it sounded definitely dated. Perhaps the Rogers work with its intensity overshadowed it. The final work sung was "America" from the third movement of Bloch's Epic Rhapsody. Before playing this stirring work, Mr. Goossens, breaking all precedent, rehearsed the audience in their part of the work. He had Parvin Titus play the hymn through on the organ

while the audience sight-read copies which were inserted in the programs. He then took it through with the orchestra, chorus and audience. The audience cue was given by turning on all the lights in the house. There was not the slightest hitch in the complete performance, and the effect of having the entire audience, the chorus, the orchestra and the music hall organ all united in one grand ensemble was electric.

The first Festival was conducted in 1873 by Theodore Thomas, who

## Ben Stad Ensemble Plays Old Music

PHILADELPHIA.—The American Society of Ancient Instruments, which features music of the 18th and still earlier centuries and of which Ben Stad is founder and director, gave its 16th annual festival March 30 and 31. The festival offered three concerts, held in the ballroom of the Ritz-Carlton. The ensemble consists of Ben Stad, viola d'amour; Jo Brodo, pardessus de viole; Flora and Julie Stad, harpsichordists; Josef Smith, viole de gambe; Maurice Ben Stad and Benjamin Guskoff, basse de viole. The organization delighted by its tone quality and skilful interpretations.

The opening concert, given for young people, exhibited the players in 18th Century costumes. The Philadelphia High School Chorus, F. Edna Davis, director, opened the program with the late George L. Lindsey's "God of Our Nation", sung in the composer's memory. Caroline Dar-

row, soprano, pleased in airs and songs by Mozart, Gluck, Bellman and others. The 14-year-old trumpeter, Charles Hois, showed skill in pieces by Bach and Handel. Julea Stad played minuets by Scarlatti and Renate Reiss, a 12-year-old Philadelphia composer. The numbers performed by the Society included Vivaldi's D Minor Concerto, a suite of old French dances and some extracts from Purcell's "The Double Dealer".

Ralph Gombert, oboist, soloist in the second concert, excelled in works by Bach and Handel. The Society played a Telemann Suite, a Scarlatti Concerto and music by Purcell. A Quartet for four violes d'amour by the American composer, William Schwartz, received its first hearing.

Distinction was given the final concert by the participation of Yves Tinayre, who delighted by the artistry of his performance of a cantata by Johann Christoph Kriedel, an "Ag-nus Dei" by Durante and some Trouvère and Troubadour songs.



# FIFTY YEARS OF FILM-MAKING

(Continued from page 5)

all took lessons, but few of the lessons "took". The slogan was, "A lesson a day keeps mike fright away!" L. E. Behymer organized master classes for certain enterprising teachers. He estimated the number of vocal teachers to be 4,000 in Southern California in 1929-30.

Conductors who had administrative ability and theater experience flocked to Hollywood. Hundreds of orchestra players came with them. Hugo Riesenfeld, Nat Finston, Alfred Newman and Max Steiner were leaders in this hegira. The scoring was largely adaptations of music available. There was little time for original composing. Studio music departments grew like mushrooms. One studio boasted having the third largest music library in the world. It contained 80,000 numbers.

Orchestra musicians made \$30 an hour. They had not averaged much more than that a week back home. Jerome Kern, Oscar Hammerstein II, Rudolf Friml and others were brought out to duplicate their theater successes. "Musicals" became the rage, they were overdone and cost much money. The depression advanced and the very word, musicals, as they called them, gave the producers a headache.



1937—  
Helen Jepson  
in the "Gold-  
wyn Follies"

Coburn



1937—  
Lily Pons  
in RKO's  
"I Dream  
Too Much"



1938—  
Igor Gorin  
and Eleanor  
Powell in  
"Broadway  
Melody of  
1938"

Boris Morros arrived with big ideas from New York. He put on "The Big Broadcast of 1938" with Kirsten Flagstad singing the "Ho-jo-to-ho" from "Walküre". The recording was made in New York with the Philharmonic, Wilfred Pelletier conducting. He ventured forth with Leopold Stokowski the next year. Then Universal made "A Hundred Men and a Girl" with the photogenic conductor acting for the screen and with Deanna Durbin as leading lady.

The latest famous conductor to join the Hollywood aggregation is Albert Coates. His advent in "Song of Russia" was successful and he will be seen and heard soon in "Two Sisters and a Sailor". José Iturbi conducts and acts and also plays the piano in "Thousands Cheer" and the film he is working in at MGM now is committed to a title with the word "millions" in it, along with the Grieg Concerto. Artur Rubinstein likes to play in pictures, now that he has made the first leap.

The violinists do not take to pictures as readily as the pianists. Jascha Heifetz was not easily persuaded to act for Paramount in "They Shall Have Music", and Yehudi Menuhin's debut was made via the "Canteen" and strictly for war-aid. Louis Kaufman does the special violin solos needed in the elaborate scores of the day.

Among other singers, in addition to those who have combined with the picture world with concerts and opera are Nelson Eddy, Lawrence Tibbett, Gladys Swarthout, Lily Pons, Helen Jepson, Risé Stevens, Lauritz Melchior, James Melton, Igor Gorin, Allan Jones and Miliza Korjus, while Jeanette MacDonald has gone from films to concerts.

While all these artists have made contributions to film music, the men and women behind them, the conductors with executive ability and the composers who have been able to adapt themselves to the enormous demands of this new medium, should largely be credited with the rise of music from Tin-Pan Alley plugging to the valuable art form which is taking shape today.

Most of these men have grown up in the business. It is a long way from the time when Warner Bros. were sued for 300,000 francs in Paris by Stravinsky, who objected to their "misuse" of ballet music from "The Firebird" because they had tied in a Viennese waltz. Max Steiner, their head music-man, is an expert on copyrights. He began to record music for films in "Rio Rita" and "Street Singer" when all sorts of devices were necessary to justify music at all.

While the processes of recording were being improved, pictures had to be scored after they were finished. Alfred Newman, who has scored some of the best for Goldwyn and is now with Twentieth Century Fox, has seldom had more than three weeks for the longest score; two weeks to put an original score on paper is the average time given. Werner Janssen is supposed to be the fastest scorer in the business, completing an assignment in 10 days.



1938—Kirsten Flagstad as Brunnhilde  
in "The Big Broadcast of 1938"  
(Paramount)



1944—Risë Stevens in a Carmen Portrayal in the Paramount Film, "Going My Way", with Bing Crosby

1937—  
Leopold  
Stokowski  
and  
Deanna  
Durbin  
in  
Universal's  
"100 Men  
and a  
Girl"



Photo:  
Acad. Motion  
Picture Arts  
& Sciences



1935—James Melton with Zazu Pitts  
and Allen Jenkins in Warners'  
"Stars Over Broadway"

Music departments function independently still. Jerome Kern remarks that the difference between composing in the theater and in Hollywood is that the first is collaboration and the second, a symposium. Wolfgang Korngold, Richard Hageman, Werner Janssen, Aaron Copland, Ernst Toch, Louis Gruenberg, Daniele Amfitratoff, and others coming into prominence, are now accustomed to this collection of different authorities called "coordination". They cannot be said to like it, however, and a change is faintly discernible.

Recordings are admittedly imperfect. The theater projection is still woefully uneven and fine scores are often completely submerged by dialogue or distorted beyond recognition in the theater. But Victor Young, Steiner, Newman, Miklos Rosza and others have begun to pull out their best work for record albums. Those who strive for workmanship and still hope for beauty are about to have some of their hopes realized.





### Dear Musical America:

I sometimes wonder if the public which patronizes all these popular-priced operatic ventures confronting us on every hand would not welcome a little variation of the repertoire to which such organizations have a way of clinging from one season to another. Just consider the habitual bill of fare—"Carmen", "Faust", "Trovatore", "Traviata", "Rigoletto", "Aida", "Cavalleria", "Pagliacci", "Lucia", "Barber of Seville", "Bohème", "Tosca" and as good as nothing else! In the name of variety not much more is done with them than to shuffle them about and alter their sequence.

Understand, I am not trying to belittle these operas. All of them are proven masterpieces of their kind. In every country in the world they are quite as popular as they are here and form part of the backbone of the standard repertoire. When I speak of varying them a little, of adding to them a little fresh flavoring matter, I am certainly not implying that they ought to be discarded. But variety is the spice of operatic no less than of other forms of life! One can get fed up on an everlasting fare of "Carmen", "Trovatore", "Bohème" and the Double Bill quite as surely as on an unrelieved diet of roast beef or hamburgers or chicken.

In recommending a little diversity in the day to day regime I am not trying to reproach managers because they do not feed their public morsels like "Tristan", "Salome", "Pelléas" or "Wozzek". Let me submit at random a list of works which experience has shown to possess the elements of popularity and the good will of the box office and which do not impose special problems of performance. I do not claim that these works are in every case great music—in fact, some of them I consider from the standpoint of art second or even third rate. Yet they have certain merits and the public has shown time and again that it thoroughly enjoys them.

Take, for instance, Ponchielli's "La Gioconda". It has all the elements of popularity and a company which does not shrink from "Aida"

need certainly have no fear of it from either the vocal or the spectacular angle. Naturally, it is far from equalling "Aida" in greatness, but surely that is no reason for ignoring it altogether. And while we are speaking of Verdi, what is wrong with his "Ernani"? That, too, is no such masterpiece as "Aida" or even as "Rigoletto". But it is brimful of good, sure-fire tunes and extravagantly romantic situations. No doubt it does take a certain amount of singing. But isn't this quite as true of "Traviata" or "Trovatore"?

Is there any good reason why an itinerant organization, which finds "Bohème" and "Tosca" profitable should not give a thought to "Manon Lescaut"? It was Puccini's first real success, its music has all the Puccini earmarks and the public invariably responds to it even though it is inferior in its treatment of the Manon story to the Massenet version. Moreover, it is a good deal easier to perform.

I could go on at length but for the time being I'll limit myself to a couple of other works which I feel quite certain the public would take to its heart. You may have guessed that one of these is the good, old hay-seedy "Bohemian Girl". Even if it does remind one of a moldy remnant out of grandmother's rag-bag it is, to my thinking, practically as good as "Martha", which still comes to the surface occasionally. Yes, it's old barnstormer hokum, if you will, but there is always a class of people on which the ancient masterpiece of Balfe and the "poet" Bunn exercises an unflinching appeal. Better in every way and a work which I feel certain would delight even the musically unlettered is Nicolai's "Merry Wives of Windsor". Here is your "Falstaff" story, with music as fresh as a mountain stream and as sparkling, though not as heady, as a glass of Burgundy. I would bet on its popular success much more readily than on that of Verdi's "Falstaff", which the City Center people spoke at one time of producing.

Bear in mind that this list of mine is purely tentative.

\* \* \*

From San Diego, Cal., Mrs. L. G. Blacksmith writes me that the critical "raves" about the Pelléas of Martial Singher have greatly interested her. One point, however, perplexes her and has moved her to wonder. Pelléas, she says, is a tenor. It has "always been sung by tenors, including Edward Johnson". Mr. Singher is a baritone; therefore, she assumes, the music of the part must have been transposed.

My answer is that there are tenor parts and tenor parts. Some of them are accessible to tenors alone. Others have such a tessitura that baritones now and then can negotiate them without damage. Pelléas happens to be one of these. The original Pelléas, Jean Perier, was one of those high baritones one often finds among French singers. It so happens that Mr. Singher is another. He found it perfectly possible to sing the music of Pelléas (which, incidentally, he had not attempted till he came to this country) without having any part of it

transposed or otherwise altered. There have been other cases in the history of Debussy's opera where the same condition has obtained.

Mrs. Blacksmith is also troubled by a statement in Grace Moore's book, "You're Only Human Once", to the effect that Miss Moore claims to have heard Geraldine Farrar's farewell performance at the Metropolitan and then of having gone to Maria Jeritza's Metropolitan debut a little later. And now Mrs. Black-

of transportation difficulties, there has been an obvious and alarming increase in noisiness and incivility on the part of audiences at musical performances, particularly at the opera and the ballet. Along with various other species of public boorishness currently on display, this will be set down, no doubt, to the war, which has been made the apologia of every adverse act of God and man since Pearl Harbor. Can we be reverting to the cus-

## SCHERZANDO SKETCHES

By George Hager

No. 155



"I guess we're just not in the mood for Wagner".

smith reminds me that Miss Moore's pen must have slipped when she wrote "The same audience which had melted in sorrow at Farrar's exit was now swept in a paroxysm of joy at Jeritza's entrance".

Of course Mrs. Blacksmith is right and of course Miss Moore's pen slipped. Miss Farrar was at the Metropolitan for some time after Mme. Jeritza's debut in Korngold's "Tote Stadt". Her own farewell took place in Leoncavallo's "Zaza". And I also remember well that there was a good deal of gossip at the time that the success of the Viennese soprano was the reason for Farrar's retirement. It might conceivably have hastened it but I don't think it was its fundamental cause.

\* \* \*

Add Veritable Vignettes: A man stepped up to the box office at the Brooklyn Academy of Music to buy a ticket for a recent concert by the Brooklyn Chamber Music Society.

"I hear Frank Sinatra is going to sing here tonight!" he beamed to the cashier. The latter, looking puzzled and a little worried, quickly scanned the program and with a sigh of relief discovered the item, "Franck Sonata", to be played by Nadia Reisenberg and John Corigliano. Apprised of the subtle difference, the man thought a moment, then said, "Never mind no ticket", and, turning on his heel, disappeared in the crowd.

\* \* \*

I don't know what the situation is elsewhere in the country, but in New York, where I am more or less confined for the duration because

toms of the early days of Italian opera when the public used the opera house merely as a convenient rendezvous to meet and chat with friends? When eating, drinking and card-playing went on in the boxes and nobody paid the slightest attention to what transpired on the stage except when the reigning favorite was warbling?

It no longer is possible to hear an overture or an orchestral interlude in silence. People on all sides engage in intimate chit-chat, tell jokes and carry on business discussions in ordinary conversational tones, and if the music gets too loud, they shout. Even during the course of the stage performance, the sudden cut-off of a resounding climax discovers a volume of high-pitched chatter over the auditorium which would do credit to the monkey house in the Central Park Zoo.

Unhappily, this indictment would not be complete without the revelation that among the worst offenders are certain press reporters who are present, ostensibly, to listen closely and intelligently to the proceedings and then record their impressions for posterity and their papers. Instead, they proclaim them, along with a general line of patter, into the unwilling ears of everybody within five rows of them in the auditorium. As I say, it might be the war. On the other hand, it might be something else, suggests your

*Mephisto*





Sydney Rayner



Emerson Buckley



Coe Glade



Eugene Conley



Mobley Lushanya



Carlo Morelli



Stella Andrevia



Mostyn Thomas

## SAN CARLO OPERA GIVES SPRING SEASON

### New Singers Are Heard in Seventh Series of Works from Popular Repertoire—Emerson Buckley Leads

THE seventh Spring season of Fortune Gallo's San Carlo Opera Company at the Center Theatre began on the evening of April 26 with Bizet's "Carmen". The audience was extremely large and abundantly enthusiastic. The performance itself differed in no conspicuous respect from innumerable others of the work which the organization has given in past years.

The size, structure and acoustics of the Center Theatre create certain problems which any producer of opera in that place has in one way or another to meet. Perhaps it is impossible to solve them altogether, even if some of the compromises attempted are more fortunate than others. The immense and useless stage apron between footlights and orchestra makes it painfully difficult for the singers to see the conductor and observe his beat. The expedient was therefore tried, in this case, of throwing a spotlight on Emerson Buckley, who directed, and the illumination, supplemented by Mr. Buckley's capable leadership, had beneficial results. But the distance from the artists to the hearers still obliges the management to retain those amplifying devices which have so frequently been a source of acoustical confusion. This time, however, they functioned a good deal better. Nevertheless, the echoes and reverberations noted in various parts of the auditorium were intermittently noticeable once more, particularly in more sonorous orchestral passages. Trumpets and trombones, for instance, were almost invariably heard three times whenever they were heard once.

#### Experienced Cast

The title role was again assumed by Coe Glade, the Don Jose was Sydney Rayner, the Escamillo, Mostyn Thomas. Miss Glade's Carmen is seasoned with bizarre nuances and in many ways challenges the eye. The embodiment is distinctly her own. Mr. Rayner's voice was for the most part in good condition and his French attested his Opéra Comique experience. Mr. Thomas delivered the Toreador song competently and seemed not at all disconcerted by the exceptionally fast tempi Mr. Buckley adopted. Perhaps the best singing of the evening was that of Mary Hen-

derson, a young and comely soprano already heard with the New Opera Company, who brought to the music of Micaela the charm of fresh and youthful tone.

Terry Wells and Lydia Edwards, as Frasquita and Mercedes, Harold Kravitt as Zuniga, Francis Scott as Morales, Francesco Curci and Fausto Bozza as the Smugglers completed the cast. The San Carlo ballet provided the necessary divertissements. To complete the record it should be added that the brief orchestral prelude to the second act was omitted and that the curtains refused to close at the end of the commotion in Lillas Pastia's tavern until the entire company had quietly walked off the stage in full view of the mystified public. P.

#### "Traviata" April 27

Pvt. Eugene Conley, who is singing in the Army Air Force show, "Winged Victory", received special permission to make a series of appearances with the Gallo company during its New York run, the first of which was as Alfredo in "La Traviata" on the evening of April 27. Pvt. Conley is the possessor of a fine, high tenor voice and he made good use of it in his appropriately youthful and romantic portrayal of the younger Germont. Stella Andrevia appeared as guest with the company in the role of Violetta in which she did some impressive singing and made a very pretty and engaging appearance. Carlo Morelli was heartily applauded as the well-meaning elder Germont. The performance, attended by a capacity audience, was conducted by Emerson Buckley. R.

#### "Aida", April 28

The first "Aida" on the evening of April 28 made known a new interpreter of the name part in Elda Ercole, a soprano not yet heard here. Miss Ercole disclosed a fine natural voice, bright and clear in timbre, but unevenly produced. Her upper tones are the best part of her scale when freely emitted. Her acting was capably routine. Marie Powers' Amneris, handsome of presence, fitted well into the ensemble.

Sydney Rayner's Radames succumbed more than once to the temptation of shouting the high notes of the role. One of the results of his insistence on a stentorian high B Flat at the end of the "Celeste Aida" was that the tenor aimed awry and landed a full half tone above pitch, hitting in the process an unexpected high C which he probably never would have achieved had he carefully tried for it. Harold Kravitt's Ramfis rumbled portentously in Verdi's sacerdotal passages, Arthur Anderson sang as most Kings of operatic Egypt are wont to do. Mostyn Thomas's Amonasro was a dire creature, of feline and sinister stratagems. P.

#### "La Bohème", April 30

The first "La Bohème" was heard on the afternoon of April 30, with Mary Henderson singing the role of Mimi. It took an entire act for the players to become sufficiently warmed to project their voices across the huge apron of the Center Theatre, and at the beginning it seemed as though coordination would never be achieved. The result was that the men in the pit and the men on the stage seemed to be playing opposing roles and the audience was left to conjecture about where were the acoustics least liable to play tricks. But the second act magically made up for the fluctuations of the first and the bubbling gayety of the scene before the Café Momus came through in fine shape with Verna Osborne, in her operatic debut, especially enticing as the flirt, Musetta. The remainder of the opera followed the keynote of the second act and the large audience applauded the players enthusiastically. Eugene Conley appeared as Rodolfo, Mario Valle was Marcello. Others in the cast were Harold Kravitt, Fausto Bozza, Pompilio Malatesta and Francesco Curci. Emerson Buckley proved an energetic conductor. K.

#### "Il Trovatore", April 30

Mobley Lushanya, soprano, sang the role of Leonora in the San Carlo Opera Company's production of Verdi's "Il Trovatore" at the Center Theatre, April 30, appearing for the first time in the company's present Spring engagement here. Marie Powers was the Azucena and Tandy Mackenzie took the part of Manrico. Rocco Pandiscio was the Count Di Luna. Emerson Buckley conducted. N.

#### "Tosca", May 1

"Tosca" was presented by the San Carlo Opera Company on the evening of May 1, with Mobley Lushanya in the title role. The personable young Indian soprano used her spacious lyric voice expressively and gave real brilliance to her well-placed top tones, thus offsetting the moments when the orchestra was somewhat too heavy for her medium voice. Historically she met all the requirements of the part with convincing effect, while in appearance she was an appropriately costumed and vividly picturesque Roman singer.

Sydney Rayner was a robust-voiced and dramatically effective Cavardossi, while Mario Valle as that prince of villainy, Baron Scarpia, was at no pains to draw any veil of subtlety over his iniquitous nature and foul designs. The parts of Angelotti, the Sacristan, Spoletta, and Sciarrone were in the hands of Arthur Anderson, Oscar Lassner, Francesco Curci and Fausto Bozza, respectively, with Flora Shennan singing the lines of the Shepherd. Emerson Buckley conducted. The boys' choir in the first act was impersonated by a children's

chorus from the Children's Opera Company, of which Eva Leoni is the director. C.

#### "Cavalleria Rusticana" and "Pagliacci", May 2

The eternal twins "Cavalleria" and "Pagliacci" were heard by a demonstrative audience on the evening of May 2. In the Mascagni opera Elda Ercole was the Santuzza; Mario Palermo, Turiddu; Lydia Edwards, Lola; Betty Stone, Mamma Lucia; and Stefan Ballarini, Alfio. Miss Ercole sang with robust, dramatic tones, though with deficiencies of style, and was warmly applauded. In the "Pagliacci" cast, Mary Henderson was Nedda; Tandy Mackenzie, Canio; Mostyn Thomas, Tonio; Francesco Curci, Beppe; and Stefan Ballarini, Silvio. The Leoncavallo work also brought down the house. Emerson Buckley conducted both operas. V.

#### "Carmen", May 3

The San Carlo Opera repeated Bizet's "Carmen" on May 3 at the Center Theater, Emerson Buckley conducting. The cast included Coe Glade in the title role, Tandy Mackenzie, Mostyn Thomas, Francesco Curci, Fausto Bozza, Arthur Anderson, Francis Scott, Frieda Bleicher and Lydia Edwards. N.

#### "Faust" May 4

"Faust" was given for the second time during the present engagement, on the evening of May 4, under Mr. Buckley's baton. The title role was ably sung by Eugene Conley, with Mary Henderson as Marguerite; Carlo Morelli as Valentine in place of Stephen Ballarini, and Harold Kravitt as Mephistopheles. The lesser roles were assumed by Ivy Dale, Fausto Bozza and Betty Stone. A capacity audience applauded vigorously. H.

#### "Rigoletto", May 5

"Rigoletto" was repeated on the evening of May 5. There was a guest soprano in Doris Marinolli and the remainder of the cast included Ralph Pandiscio in the title part; Eugene Conley, Harold Kravitt, Arthur Anderson and Fausto Bozza. The conductor was again Emerson Buckley.

#### "Il Trovatore"

A final performance of "Trovatore" drew an immense crowd to the Center Theatre the evening of May 6. This representation of Verdi's opera proved to be one of the best achievements of the San Carlo's season. Elda Ercole showed in the music of Leonore some of the vocal merits she had exhibited a little earlier in "Aida". Lyuba Senderowna, the Azucena, in spite of an undisciplined method, allowed one repeatedly to admire her fine natural gifts of voice. Sydney Rayner's Manrico and Mostyn Thomas's Luna were (Continued on page 13)



# City Center Has Second Opera Season

**"Carmen" Opens Two-Week Engagement of Troupe — "Tosca," "Bohème," "Cavalleria," "Pagliacci," "Martha" and "Traviata" Are Given**

THE City Center began its second "season" of opera within a brief period on the evening of May 1. "Carmen" opened this particular "Spring Season" with but a few changes in cast from the earlier presentations of Bizet's work under the same roof. The chief difference was the assumption of the title role by Dusolina Giannini who, though she had often sung the part in Europe, had not yet been heard in it in New York. She was very cordially received.

Dramatically, Carmen is not, perhaps, the foremost of Miss Giannini's operatic impersonations but it has its points and it is better than when she first attempted it abroad. Her singing, however, barring trouble with certain upper tones, is of a distinctly superior order and the voice itself one of the finest to be heard today. She easily dominated the representation.

There were commendable features about the Micaela of Mary Martha Briney, and the Don José of Mario Berini was better than the last time it was heard on the same stage. George Czaplicki was the Escamillo and Regina Resnik, Alice Howland, Henry Cordy, Emile Renan and Eduardo Rael completed cast. Laszlo Halasz conducted and the ballet, headed



Dorothy Kirsten

Regina Resnik

by Pilar Gomez and Giovanni Rozzino, furnished a much applauded feature. The intermissions were interminable and delayed the final curtain till around midnight. W.

## "Tosca," May 3

Dusolina Giannini again proved herself one of the most compelling and dramatically convincing Toscas to be encountered today in her performance of the role on the evening of May 3. Her second act scene with Scarpia, particularly the pantomime leading up to her exit after the death of Scarpia, was an example of gripping dramatic realism. For once the horror of the murder chamber is graphically portrayed upon the stage and the audience is left in no doubt that it has witnessed the enactment of real tragedy. George Czaplicki's Scarpia was not far behind in emotional impact, and the Cavaradossi of Norbert Ardelli rose to the occasion in certain telling moments. Hubert Norville made nothing in particular of the part of Spoletta. The conductor was Laszlo Halasz, whose rhythms were so indefinite that the work frequently lacked momentum and whose tempos frequently were much too slow. R.

## "La Bohème," May 4

Puccini's "Bohème" was heard by an enthusiastic audience at the City Center on the evening of May 4. The cast included Irma Gonzalez as Mimi; Mario Berini as Rodolfo; Natalie Bodanya as Musetta; John DeSurra as Marcello; Emile Renan as Schaunard; Ralph Leonard as Colline; and Hamilton Benz as Benoit and Alcindoro. Laszlo Halasz's spirited conducting and the vitality of the singers resulted in a lively performance. B.

## Giannini Sings Santuzza In City Center's "Cavalleria"

The immortal twins of Italian opera, "Cavalleria Rusticana" and "Pagliacci," formed a double bill for the evening of May 5, when, as Santuzza, Dusolina Giannini appeared in her third role within a week. In Mascagni's colorful melodrama of human passions, Mme. Giannini gave an emotionally intense and dramatically vivid portrayal of the peasant girl whose faith had been outraged and sang the music of the part with an especially free outpouring of opulent tone. The vitality of her singing and acting also served as a stimulus to her associates.

Edward Kane was a fresh-voiced and youthful Turiddu, Alice Howland was a properly attractive Lola, Francis Row did ample justice to Alfio and Sura Aronovich made the torn feelings of Mama Lucia realistic. The conductor was Hans Schweiger.

The performance of "Pagliacci" that followed was another example of admirably co-ordinated ensemble and in individual achievement was especially note worthy for the Nedda of Norina Greco and the Tonio of John DeSurra, who sang the Prologue very well.

The impassioned Canio of Norbert Ardelli caused a sacrifice of tonal



Irma Gonzalez, Who Made Her Debut With the Company as Mimi in "La Bohème" is Greeted by Mayor F. H. La Guardia

smoothness to dramatic fervor but the burning sincerity of the impersonation created its effect, while Eduardo Rael brought youthful ardor and a voice of virile timbre to the role of Silvio. Henry Cordy was the Beppo. C.

## "Martha," May 7

"Martha" was given its first performance of the present engagement of the City Center Opera Company on the afternoon of May 7, with James Sample conducting. Adelaide Abbot was heard in the name part. Suzanne Sten was Nancy and Edward Kane was Lionel. Emile Renan sang Plunkett and Hamilton Benz ap-



Dusolina Giannini Dances With Giovanni Rozzino in the Second Act of "Carmen"

peared as Lord Tristram. Emanuel Kazaras was the Sheriff.

## "La Traviata," May 8

An interesting and in many ways admirable performance of "La Traviata" was given on the evening of May 8, Dorothy Kirsten achieving an unprecedented success in the title role both by her excellent singing and her forceful acting. John Hamill as Alfredo, displayed a voice of good quality well handled and Mack Harrell sang the music of the Father with authority. Other roles were capably filled by Marjorie King, Nina Sayna, Henry Cordy, Hamilton Benz and Edward Visca. Wolfgang Martin conducted. H.

## San Carlo Opera

(Continued from page 12)

as usual, adequate and the small roles were in the keeping of Harold Kravitt, Francesco Curci and Fausto Bozza. Emerson Buckley again conducted. Y.

## "La Traviata," May 6

Verdi's "La Traviata" was heard by a large gathering on the afternoon of May 6, with Stella Andrevia in the name part and Mario Palermo as Alfredo. Carlo Morelli sang Germont-Père and the smaller parts were in the capable hands of Lydia Edwards, Francesco Curci, Fausto Bozza, Jules Sassani, Francis Scott and Frieda Bleicher. Mr. Buckley conducted. H.

## "Aida," May 7

The San Carlo Opera ended its Spring season on the evening of May 7, with a presentation of Verdi's "Aida," directed by Emerson Buckley, at the Center Theatre. To this panoply of magnificent posturings and clanking ornaments, Mobley Lushanya's refreshingly costumed Aida added a satisfying respite. A tremendous audience cheered the performance. K.

## National Music Council Meets

The annual meeting of the National Music Council was held in New York on May 4. Dr. Howard Hanson was inducted as the new president, and the following other officers and members-at-large of the executive committee were elected: First vice-president, Mrs. Guy P. Gannett; second vice-president, John G. Paine; secretary, C. Albert Jacob, Jr.; treasurer, Walter G. Douglas; archivist, Edward N. Waters; members-at-large, Eric Clarke, Edwin Hughes, Raymond Kendall, Harrison Kerr and Elliott Sanger. Edwin Hughes, the retiring president, will remain with the Council as executive secretary.

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# METROPOLITAN OPERA ENDS WESTERN TOUR

## Chicago Series Includes "Tosca", "Parsifal", "Tales of Hoffmann", "Aida", "Tannhäuser", "Bohème" and "Rigoletto"

### CHICAGO

THE second and final week of the Metropolitan Opera Association of New York in the Civic Opera House opened on Monday evening, April 24, with Grace Moore singing Tosca in Puccini's opera, Cesare Sodero conducting. Charles Kullman was Cavaradossi; Alexander Sved, Scarpia; Lorenzo Alvary, Angelotti; Gerhard Pechner, the Sacristan; Alessio De Paolis, Spoletta; George Cehanovsky, Sciarone; John Baker, a jailer, and Mona Paulee, a shepherd.

Heard in Chicago for the first time in 12 years, "Parsifal" impressed with the dignity and sublimity of its music. Outstanding portrayals were given by Alexander Kipnis, Lauritz Melchior, Kerstin Thorborg and Walter Olitzki. Others in the cast were Herbert Janssen, Nicola Moscona, Emery Darcy, Osie Hawkins, Marita Farrell, Lucille Browning, John Garris and John Dudley. The solo flower maidens were Irene Jessner, Christina Carroll, Mona Paulee, Marita Farrell, Maxine Stellman and Lucille Browning. Emil Cooper conducted.

### Antoine Sings Olympia

Josephine Antoine, replacing Patrice Munsel at the last moment, as Olympia, in Offenbach's "Tales of Hoffmann", on Wednesday evening, sang and acted the part with brilliance. Ezio Pinza made his first appearance with the Metropolitan in Chicago this season, as Coppelius and Dr. Miracle. The large cast included Lily Djanel, Eleanor Steber, Raoul Jobin, Irra Petina, George Cehanovsky, Lodovico Oliviero, Alessio de Paolis, Gerhard Pechner, John Dudley, John Baker, Nicola Moscona, John Gurney, Margaret Harshaw and Nina Youshkevitch. Martial Singher, in his first appearance here, impressed with the style and finish of his Dappertutto. Sir Thomas Beecham conducted.

Verdi's "Aida" was given on Thursday evening, with Zinka Milanov in the name part; Kurt Baum as Radames; Margaret Harshaw, as Amneris; Virgilio Lazzari, as Ramfis; Lorenzo Alvary, the King; Leonard Warren, as Amonasro; Thelma Votipka, a Priestess, and John Dudley, a Messenger. Dances in the Temple scene were by Nina Youshkevitch and

the ballet, the negro dance in Amneris' room by Robert Armstrong and a ballet group. Wilfred Pelletier conducted.

On Friday evening, Wagner's "Tannhäuser" had a splendid cast, including Lauritz Melchior in the title role; Martial Singher, as Wolfram; Alexander Kipnis, as Landgraf Hermann; Rose Bampton, as Elisabeth; Marjorie Lawrence, as Venus; John Garris, as Walther; Emery Darcy, as Heinrich; John Gurney, as Reinmar; Osie Hawkins, as Biterolf, and Maxine Stellman, a young shepherd. The "Bacchanale" in the opening scene was danced by Michael Arshansky, Alexis Dolinoff, Leon Verkas and the entire Ballet. The Three Graces were Nina Youshkevitch, Elisse Minet and Ilona Mursi. Paul Breisach conducted.

### "Rigoletto" Completes Series

The final Saturday of the season included Puccini's "La Bohème" in the afternoon, and Verdi's "Rigoletto" in the evening. The "Bohème" cast included Licia Albanese as Mimi; Frances Greer, as Musetta; Charles Kullman, as Rodolfo; John Brownlee, as Marcello; Ezio Pinza, as Colline; George Cehanovsky, as Schaunard; Gerhard Pechner, as Benoit; Lodovico Oliviero, Parpignol; Louis D'Angelo, Alcindoro, and Anton Shubel, a Sergeant. Cesare Sodero conducted. The cast for "Rigoletto" included Lawrence Tibbett as the Jester; Josephine Antoine as Gilda; Armand Tokaty as the Duke; Irra Petina as Maddalena and Virgilio Lazzari as Sparafucile. Others in the cast were Mona Paulee, Osie Hawkins, George Cehanovsky, John Dudley, John Baker, Maxine Stellman and Edith Herlick. Pietro Cimara conducted.

Licia Albanese, Josephine Antoine, Kerstin Thorborg, Frances Greer, Lucille Browning, Marjorie Hess, Raoul Jobin, Armand Tokaty, John Brownlee, Alexander Sved, Virgilio Lazzari, and Nicola Moscona, with Fausto Cleva directing an orchestra of 50, gave a benefit concert for the Chicago Opera on Sunday afternoon, April 23.

CHARLES QUINT

### Wheeling Club Presents Basserman

WHEELING, W. VA.—Hans Basserman, violinist, appeared as the first guest artist of the Woman's Music Club of Wheeling at the Carroll Club on March 4. Included on his program was "A Kentucky Suite" by the young American composer Wendell Otey, which was written for Mr. Basserman and dedicated to him.

## Enthusiastic Audiences in Cleveland Break Records in Attendance for Eight Performances Sponsored by Association

### CLEVELAND

THE 19th season of grand opera by the Metropolitan Opera Association, sponsored by the Northern Ohio Opera Association, was given in Cleveland's Public Auditorium from May 1 through May 6. Eight gala performances by stellar casts attracted enthusiastic audiences which broke all previous records with a total of over 75,000. Naturally there was lively interest in the young singers who are members of the Metropolitan by virtue of the "Auditions of the Air," sponsored by Cleveland's Sherwin-Williams Company, and also special interest in the opening opera, "The Tales of Hoffmann", on May 1, as the Northern Ohio Opera Association had participated in its restaging early in the season by contributing \$10,000.

### Beecham Conducts "Hoffmann"

Over 9,000 were present and gave the excellent cast a rousing welcome. Patrice Munsel was charming to eye and ear as Olympia. Raoul Jobin was Hoffmann; Helen Jepson sang both the Giulietta and the Muse roles; Eleanor Steber was Antonia; Lucille Browning was Nicklausse; Ezio Pinza gave vivid portrayals of Coppelius and Miracle; Martial Singher as Dappertutto made his first Cleveland appearance; and Mack Harrell was Lindorf. Other roles were sung by Lodovico Oliviero, Alessio de Paolis, Gerhard Pechner, John Dudley, John Baker, John Gurney, Nicola Moscona, and Margaret Harshaw. Sir Thomas Beecham conducted with distinction.

On May 2, "La Traviata" was heard by a capacity audience of 9,400. Licia Albanese gave a magnificent performance as Violetta and received a tremendous tribute with her colleagues, Charles Kullman and Lawrence Tibbett. Contributing to the excellence of the performance were Thelma Votipka, another of Cleveland's gifts to the Metropolitan; Mona Paulee, John Dudley, George Cehanovsky, John Baker and Louis D'Angelo. Cesare Sodero conducted.

### "Figaro" Outstanding

"The Marriage of Figaro", given on May 3, was a performance long to be remembered. An audience of 9,050 responded with deep appreciation of the entire performance. Bidu Sayao was fascinating in the role of Susanna. Eleanor Steber's portrayal of the Countess was a real joy. Frances Greer was Cherubino, and Irra Petina made much of the amusing part of Marcellina. Mr. Pinza as Figaro and John Brownlee as the Count were in top form. Paul Breisach's control of all resources was masterly. Others in the cast were Alessio DePaolis, John Garris, Virgilio Lazzari, Louis D'Angelo, Christina Carrol (a Cleveland), Mona Paulee and Maxine Stellman.

On May 4 Sir Thomas Beecham conducted a superb performance of "Mignon", with Jennie Tourel in the title role, before another capacity audience of 9,400, which was received with great enthusiasm. Miss Munsel as Philine charmed all with her pleasing stage manner. James Melton, a favorite here, was warmly applauded. Donald Dame (another Cleveland), Nicola Moscona, John Gurney and Lucille Browning completed the cast.

A matinee performance of "Tannhäuser" on May 5 was made memor-

able by the vital performance of Venus by Marjorie Lawrence. Rose Bampton was cordially received for her portrayal of Elisabeth. Mr. Singher's artistic singing, as Wolfram, won applause. Lauritz Melchior sang the title role. Miss Stellman sang the part of the young shepherd well. The remaining parts were capably done by Mr. Garris, Mr. Harrell, Mr. Darcy and Mr. Gurney. Paul Breisach conducted.

### Pons Heard as Lucia

The evening performance on May 5 was attended by 9,600—200 more than capacity, which means standees. Lily Pons, who has not appeared in these festivals of opera for several seasons, sang the name part in the ever popular "Lucia", and received a prolonged ovation after the Mad Scene. The cast included Jan Peerce, Leonard Warren, Nicola Moscona, Alessio De Paolis and John Dudley. Thelma Votipka was an admirable Alisa. Cesare Sodero conducted. The new stage settings and costumes were of particular interest to the Cleveland friends of Richard Rychtarik.

The matinee performance on May 6 presented "Carmen". Lily Djanel was a vital and fascinating Carmen, Raoul Jobin a dramatically effective Jose, and Francesco Valentino, a dashing Escamillo. Licia Albanese sang the Micaela aria and duet with Jose exquisitely. Miss Votipka, Miss Browning and Messrs. Cehanovsky, DePaolis, Alvary and Baker completed the cast. Wilfred Pelletier conducted.

"Rigoletto" brought the brilliant week of opera to a dramatic close. Lawrence Tibbett in the title role delighted his admirers with his convincing performance. Miss Munsel won acclaim from the capacity audience. Armand Tokaty as the Duke; Virgilio Lazzari, as Sparafucile; Irra Petina, as Maddalena; Mona Paulee as Giovanna, were excellent, as were those completing the roster, Osie Hawkins, Gerhard Pechner, John Dudley, John Baker, Maxine Stellman, and Edith Herlick. Pietro Cimara conducted here for the first time.

### Annual Pre-Opera Concert

Thomas L. Sidlo is the chairman of the local sponsoring group, the Northern Ohio Opera Association, and Harold J. Miskell, general manager of the festival. The annual Pre-Opera Concert sponsored by the Sherwin-Williams Company in cooperation with the Northern Ohio Opera Association and the Cleveland Orchestra, a gift to the opera lovers of the city, was given in Public Auditorium on April 17. Winners of the recent "Auditions of the Air", Regina Resnik, William Hargrave and Morton Bowe (Hugh Thompson was unable to appear), and past winners, Anna Kaskas, Eleanor Steber, Frances Greer, Patrice Munsel, Christina Carroll, Raoul Jobin, and Leonard Warren were heard in a program giving a cross section of selections which would be heard during "opera week". Wilfred Pelletier conducted, as he has in the past. The orchestral selections were the march from "Tannhäuser"; the Overture to "Mignon" and the Overture to "The Marriage of Figaro". The Sherwin-Williams Chorus directed by Charles D. Dawe assisted. Milton Cross was the commentator, and Mr. Sidlo gave the welcoming address.

Olin Downes, music critic of the New York Times, was the principal speaker at the annual civic pre-opera luncheon sponsored by the Cleveland Chamber of Commerce, held in the Hotel Cleveland on April 25. Stella Roman sang a group of songs.

WILMA HUNING



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# Martha Graham Gives Repertoire Series

**Dancer Offers Major Works of Past Decade and a Half with Company—"Deaths and Entrances" and "Salem Shore" Repeated**

By ROBERT SABIN

WHEN Martha Graham opened a series of eight performances comprising her finest works of the last 14 years, at the National Theatre on the evening of May 7, she celebrated not only a personal triumph but the victory of a new artistic movement. All three compositions on the opening night, "El Penitente", "Deaths and Entrances" and "Punch and the Judy", were of comparatively recent origin. But in the course of the week, "Primitive Mysteries", created in 1931, and the three famous solos "Frontier", "Lamentation" and "Deep Song" gave ample evidence that she had reached her full creative stature over a decade ago. Besides the dances already mentioned, the repertoire included the new solo "Salem Shore", and "Letter to the World", "Every Soul Is a Circus" and "American Document".

The dark magic of "Deaths and Entrances" dominated the opening program, as it had the performance a few months earlier when it was first revealed. Miss Graham was in magnificent form and the company also danced with the sense of being possessed by the hypnotic power of the work. It is the agony of remembered love and frustration, the bitter, inbred hatreds of long years, the unquenchable anguish and triumphant faith of the lonely mind and heart, which make up the psychological substance of the work. Its movement and dramatic form are unique, for Miss Graham has woven the instinctive movements of the human body into the texture and yet stylized them so subtly that it never suffers from literalism. Her dance of madness with two chess pieces, the duel of the lovers, the trio of the three sisters with the cavaliers of memory and imagination are unforgettable.

## Company of First Rank

Without developing a company of first-rank dancers, Miss Graham could never have carried out her ideas, and they represent one of her greatest achievements. In "Deaths and Entrances", and in "Letter to the World", the superb performances of Jane Dudley, Sophie Maslow, Erick Hawkins, Merce Cunningham and the others sustained and rounded out the artistry of the central figure. It used to be said that Miss Graham made puppets of her supporting dancers and that they had no individuality. Nothing could be farther from the truth. Each and every one of them is called upon both technically and interpretatively to the full bent of his capacities.

"Penitente" was imaginatively recostumed and reset, and though the first performance of it was nervous, later ones restored its moving simplicity. Miss Graham never imitates primitives, she sees nature and man through their eyes. Thus, "Primitive Mysteries", restored to the repertoire on May 11, would be perfectly comprehensible to an audience of Mexican Indians. Its exquisite portrayal of the mystic adoration of the virgin by simple earth people is couched in universal terms. "Mysteries" remains one of the purest and most beautiful things Miss Graham has given us, and Louis Horst's score is a lasting model of what music for the dance should be.

Perhaps the richest and most brilliant of the satirical works, "Every Soul Is a Circus", was revived on May



Arnold Eagle  
The Three "Doom Eager" Sisters in "Deaths and Entrances": (Left) Sophie Maslow, (Right) Martha Graham and (In Front) Jane Dudley

8. Miss Graham, one of the greatest romanticists in all the arts, is keenly aware of the humorous side of the imaginative temperament, and she spares neither herself nor the spectator in exposing the follies of the human heart. Colorful, virtuosic, "Circus" has an undertone of compassion which lifts it to the level of Shakespearean comedy. "Letter to the World", that miraculous evocation of the spirit of Emily Dickinson, was in complete contrast and served to bring home to the audience the amazing range of Miss Graham's creative genius.

## Solo Works Impressive

On May 10 Miss Graham danced again three of her finest solos. "Frontier" remains an overwhelming achievement, perfect in design, emotional grip and imaginative scope. Only a supreme master of the human body could dance it, yet one is scarcely conscious of its virtuosity in performance. "Lamentation", too, has not aged a particle since its memorable premiere, and



Barbara Morgan  
Martha Graham in "Deep Song"



Arnold Eagle  
A Passage from "Deaths and Entrances" (Left to Right) Merce Cunningham and Sophie Maslow and Robert Horan and Martha Graham

Miss Graham brings new authority to "Deep Song", which was inspired by the agony of the Spanish revolution.

"American Document", rather gaudily reset, was the only work which showed the effects of time. The Walk Around, the Indian solo and group episode, and above all, the poignant Puritan episode (a love duet, in which the savage diatribe of Jonathan Edwards' "Sinners in the Hands of an Angry God" is contrasted with the ecstasy of the Song of Solomon) belong to Miss Graham's finest work. But other passages have dated and Arch Lauterer's customary fine taste has deserted him in the setting. Nonetheless, "Document" deserved its place in the repertoire.

Louis Horst had assembled a chamber orchestra consisting of Gerald Rudy, flute; Rene Corne, oboe; Leon Russianoff, clarinet; Catherine Zeilman, bassoon; Samuel Koza, trumpet; Jean Schneider and Ray Schweitzer, cellos; and Samuel Gershek, percussion. Helen Lanfer was the assistant pianist. As always, Mr. Horst's flawless rhythm and sense of timing was a major factor of success, especially in the complex scores of "Letter" and "Deaths and Entrances".

## Detroit Lists

### Summer Schedule

DETROIT.—Henry Reichhold, president of the Detroit Symphony's Board of Directors, has announced an eight-concert "Summer twilight" series, and an expanded 1944-45 season for the Symphony.

The Summer schedule will include Wednesday and Saturday programs for a four-week period beginning June 17. Karl Krueger will conduct the series, which will feature a soloist for each presentation.

The mid-Summer concerts, under the sponsorship of the Grinnell Music Foundation, will be given in the University of Detroit stadium.

SEYMOUR KAPETANSKY

## Schuster to Introduce New Cello Concerto

Joseph Schuster, cellist, will give the American premiere of a new concerto by Villa-Lobos, on a broadcast over the Columbia Network. In June, Mr. Schuster will leave for the coast where he will fill engagements. He will also appear in British Columbia.

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Executive and Editorial Offices

Suite 1401-8 Steinway Bldg.

113 West 57th St., New York 19, N. Y.

Telephone: Circle 7-0522. Cable address: MUAMER

RONALD F. EYER, Editor

FRANCES QUAINANCE EATON, Associate

MAURICE B. SWAAB, Advertising Manager

EDWARD I. DAVIS, Production Manager

CHICAGO OFFICES: MARGIE A. McLEOD, Manager, Kimball Hall, 304 South Wabash Avenue. Telephone: Harrison 4544. CHARLES QUINN, Correspondent.

BOSTON: GRACE MAY STUTEMAN, Correspondent, 70 Myrtle Street, Melrose, Mass.

PHILADELPHIA: WILLIAM B. SMITH, Correspondent, 1945 North 33rd Street.

LOS ANGELES-HOLLYWOOD: ISABEL MORSE JONES, Correspondent, 5386 Village Green, Los Angeles, Don-OTNEY HUTTENBACH, Business Manager, 513 North Rodeo Drive, Beverly Hills.

SAN FRANCISCO: MARJORIE M. FISHER, Correspondent, Alexander Hamilton Hotel.

ENGLAND: EDWARD LOCKSPRINGER, 55A High Street, Oxford.

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## Motion Pictures

### At the Half-Century

"IN the year 1887," wrote Thomas A. Edison, "the idea occurred to me that it was possible to devise an instrument that would do for the eye what the phonograph does for the ear and that, by a combination of the two, all motion and sound could be recorded and reproduced simultaneously. . . . I believe that in coming years, by my own work and that of others who will enter that field, that grand opera can be given at the Metropolitan Opera House of New York without any material change from the original and with artists and musicians long since dead: . . ."

This was Edison's vision when he invented the first successful motion picture projector, the Kinetoscope, in 1894. Now, fifty years later, what with technological and commercial problems in picture making which were unforeseeable in Edison's time, the vision is still largely unrealized so far as grand opera is concerned; but music, in one form or another has been inextricably bound up with the evolution of the film medium from the beginning.

We are accustomed to think of the sound picture, or "talkie," as a comparatively recent innovation. The fact is, however, that sound, particularly music, was wedded to the movies from the beginning. Even in the day of the Kinetoscope, Edison had synchronized records to go with films. An interval of silent pictures ensued when movie houses grew too large for the primitive sound system to be practicable, but then, with the improvement of the Edison record technique, later called Vitaphone, and the development of the wholly new photo-electric sound track, the motion picture merely returned to the ideal which Edison had espoused all along.

Great names in music—from Enrico Ca-

ruso and Geraldine Farrar in the early days to a long list of young artists of today—have always been associated with the motion picture as an illustrated feature elsewhere in this issue amply portrays. And many of our best composers have contributed praiseworthy accompanying scores for both silent and talking pictures. However, music *qua* music has never played as important a role in the commercial film as one might have hoped, nor as Edison evidently anticipated, that it would. With two or three outstanding exceptions, which only emphasize the rule, music has been treated as an incidental, of secondary or tertiary importance, to the photoplay and has emerged with few triumphs to compare with those achieved in the departments of drama, histrionics and photography.

It is true, of course, that music is severely limited as a visual art. A person playing a musical instrument or singing, and even a symphony orchestra in performance hold little in the way of pictorial interest, despite trick shots, angle shots and novel lighting effects usually devised for them. Opera, however, is a different story. Opera is true visualized music and it is a rich fallow field to which the motion picture has never earnestly set its plow. What could not the technicolor camera and modern sound recording do with such epic stuff as "Aida", "La Traviata", "Boris Godunoff", "Le Coq d'Or" and "Sadko", not to mention the operas of the "Ring" in which the grandiose scenic ideas of Wagner could, for the first time, be realized? Some attempts have been made, of course, to put opera on film, but they have been, for the most part, timid, unskillful and unimaginative in approach. Someday somebody is going to contrive an artistic and workable movie-opera formula and then music will assume a degree of importance in the film art to which it is eminently and obviously entitled.

### Fitzhugh W. Haensel

THE passing of Fitzhugh W. Haensel early this month removed from the field of concert management one of the ablest and best-loved members of the profession. Before his retirement four years ago, Mr. Haensel was an official of Columbia Concerts, Inc., and had been a leading figure in the national development of Community Concerts. However, his career spanned a period which pre-dated by many years the modern school of musical management. Founding his own business in 1905, he brought to the American public such great names as Schumann-Heink, Cavaleri, Muratore, Isadora Duncan and many others of similar stature. His contribution to the history of music in America was a distinguished one and his loss is keenly felt throughout the musical world.

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MUSICAL AMERICA

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## Personalities



Helen Traubel, Leading Wagnerian Soprano of the Metropolitan Opera, on April 13 initiated the New Gold Curtain of the Riverside Opera Association in the Music Auditorium of Mission Inn, Riverside, California, by Placing a Musical Note Inscribed with Her Signature on Musical Staff Appliqued on Curtain. The New Gold Curtain Rose on Its First Opera Performance on May 2 When "Thais" Was Presented by the Riverside Opera Association.

Jarmila Novotna, the Metropolitan Opera soprano who is now singing in the Broadway production, "Helen Goes to Troy", has been honored by her native country, Czechoslovakia, by new coins on which her profile appears. . . . At the last Thursday concert of the New York Philharmonic-Symphony, Joseph Schuster was given a round of applause for his last appearance as solo cellist before he embarks on a concert career. Backstage after the concert, there were speeches and champagne.

Serge Koussevitzky received yet another honor in his 20th year as conductor of the Boston Symphony when he was given the Annual Achievement Award by the Essex County Symphony Society of Newark. Mrs. Parker O. Griffith, president, presented the award at a luncheon on May 5. . . . Mischa Elman's daughter, Nadia, had to write a composition in school describing her two greatest musical experiences this season. She chose a Boston Symphony concert and a Heifetz recital, the latter because, as she explained to her violinist father, she wanted to show how broadminded she was.

An active Mason for over 25 years, Lauritz Melchior received the Gold Medal of the Masonic Grand Lodge of the State of New York on May 3. The Metropolitan tenor will make his first film this summer, appearing in MGM's "Thrill of a Romance". . . . Janet Bush, concertizing on the West Coast for the first time since her trouping days as a child with the Bush Family String Ensemble, plans a reunion with her brother, J. Melvin Bush, violist with the Los Angeles Philharmonic. The family act disbanded in 1920.

Deems Taylor, president of ASCAP, received his fifth honorary Doctor of Music degree at the 74th commencement of Syracuse University on May 2. . . . Leopold Stokowski is a new member of ASCAP.

News of musicalities in the army—Major F. C. Schang, formerly of Columbia Concerts now stationed at Mitchell Field. . . . Sgt. Boris Sokoloff, also from the same corporation, now at the Newark Army Air Base.



## Composers Contest Prizes Awarded

Seven Winners Receive Money in Second Competition Held by Music Clubs

A total of \$325 in prizes was recently given to seven winners in the second annual Young Composers Contest conducted by the National Federation of Music Clubs by Marion Bauer of New York, composer and chairman of the contest. First prize in Class I, a \$100 award, went to Maurice J. Hyman, 22-year-old student in the graduate school of New York University for a composition for chamber orchestra entitled "Nocturne de la Neologie". The second prize of \$50 in the chamber orchestra classification was won by a 21-year old service man, Pfc L. G. Lane, who is a member of the 560th AAF Band at the Army Air Base in Greenville, S. C. Although no third prize was offered, the "Divertissement for Orchestra" by Raymond Ostrovsky, of New York, proved so meritorious that on the recommendation of the judges a special prize of \$25 was provided.

Two winners were selected in Class II, which called for a composition for piano and one or more string or wind instruments. These were James Cohn, New York, who won first prize of \$50 with the first two movements of a Sonatina for Violin and Piano, and Georgianna Romig, Philadelphia, who won a \$25 prize with her Sonata for Flute and Piano.

In Class III, a composition for solo piano, the winners were Ursula Lewis, of New York, and James Cohn, who was also winner of first prize in the second classification. Miss Lewis received a \$50 and Mr. Cohn a \$25 award. Twenty-two entries were submitted. The judges were Bernard Wagenaar, Wallingford Riegger and Henry Cowell.

## Rachmaninoff Fund Plans Contest

An artists' advisory committee of 60 outstanding conductors, composers and instrumentalists has been named to collaborate with the Rachmaninoff Memorial Fund in perpetuating the memory of the Russian composer, according to a recent announcement of Vladimir Horowitz, president of the fund. The committee will help set up plans for a biennial contest to select a pianist between the ages of 17 and 25 for a nation-wide concert tour sponsored by the fund.

Among those on the committee are Serge Koussevitzky, Artur Rodzinski, Eugene Goossens, José Iturbi, Efrem Kurtz, Dimitri Mitropoulos, Pierre Monteux, Eugene Ormandy, Fritz Reiner, Bruno Walter, Ernest Bloch, John Alden Carpenter, Howard Hanson, Roy Harris, Ernest Hutcheson, Darius Milhaud, Igor Stravinsky, Aaron Copland, Douglas Moore, Walter Piston, Arnold Schönberg, William Schuman, Paul Creston, Harold Bauer, Alexander Brailowsky, Adolf Busch, Mischa Elman, Fritz Kreisler, Josef Lhevinne, Yehudi Menuhin, Artur Schnabel, Rudolf Serkin, Albert Spalding, Joseph Szigeti, Robert Casadesu, Jascha Heifetz and Josef Hofmann.

## Efrem Kurtz and Wife Become Citizens

Efrem Kurtz, conductor of the Kansas City Philharmonic, and his wife, became United States citizens recently, when they took the oath before Federal Judge John C. Knox. The Kurtzes were among a group of 200 who were sworn in at the Immigration and Naturalization Division at 70 Columbus Avenue, New York. Mr. Kurtz is a native of Russia and Mrs. Kurtz was born in Germany.

## What They Read Twenty Years Ago

MUSICAL AMERICA for May, 1924



At the Festival in Lindsborg, Kan., Are, from Left, Paul Althouse, Arthur Middleton and Stewart Wille



Anne Roselle, Sailing for Europe, Is Seen Off by Fortune Gallo (Left) and William Thorner. The Singer's Son Is in the Background

Protesting Free Broadcasting in Washington Are Members of the American Society of Authors and Publishers. Standing, from the Left, John Philip Sousa, Albert Reid, S. H. Bornstein, Oley Speaks, Victor Herbert, E. H. Chesterman, Gene Buck, Nate Leipsic, Nathan Burkan, E. C. Mills, Earl Carroll, Harry Archer, Harry Von Tilzer and Werner Janssen. Seated, Julius Witmark, J. C. Rosenthal, Charles K. Harris, J. K. Gillen, Jerome Kern, Silvio Heim, Percy Wenrich and Ben Davis



## American Academy Awards Prizes

Grants of \$1,000 to each of 15 artists who are doing creative work in the fields of music, literature and art have been awarded by the American Academy and the National Institute of Arts and Letters. The purpose of the awards is to stimulate artistic production among younger artists and to give practical recognition to more established artists who are doing distinguished work in fields that offer little in the way of financial reward.

Winners of the awards in music are Nicolai Berezowsky, Russian-American composer and violinist; David Diamond, young American composer, and Burrill Phillips, member of the faculty of the Eastman School of Music.

## Pulitzer Prize Won by Hanson

Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., received the Pulitzer Prize for musical composition for his Fourth Symphony, which was given its premiere performance by the Boston Symphony on Dec. 3, under the composer.

## "Plus ça change . . .", etc.

The dispute between the managers and the musicians of the Philadelphia Orchestras is still unsettled.

1924

## Imagine!

The popularity contest at the Vienna Opera between Maria Jeritza and the American tenor, Alfred Piccaver, reached such a height that on one occasion, we are told, Richard Strauss, director of the opera, was compelled to address the audience and beg them to be quiet.

1924

## Not Bad at That

Novelties and revivals promised by Gatti-Casazza for next season at the Metropolitan include: "Giovanni Gallurese" by Montemuzzi; "Jenufa" by Janacek; "La Gioconda"; "Falstaff"; "Dinorah"; "La Juive"; "Les Contes d'Hoffmann"; "Götterdämmerung"; "Rheingold" and "Petrushka".

1924

## At Last—"Nerone!"

"Nerone" Premiere Is Milan Sensation and Triumph of Singing for La Scala. Seats were sold at the box-office for \$40 and \$50 and boxes brought from \$1,400 upwards. The total receipts were around \$45,000.

1924

## Princely Salaries

The chorus at the Berlin State Opera went on strike a few days ago along with members of the ballet as a result of wage dissatisfaction, the strikers asking a minimum salary of 300 gold marks (about \$75) monthly.

1924

## How About It?

"Jazz", says the composer of "Sally", "is not a style of performing music. It is a degradation of style". Kern has no objection to radio if it is done from the theatre, but no jazz bands, thank you!

1924



# CONCERTS: Rethberg Returns—Donald Dame in Folksongs

Vivian Rivkin, Pianist,  
Eudice Shapiro, Violinist

The joint recital given in Carnegie Hall the evening of April 23 by Vivian Rivkin, pianist, and Eudice Shapiro, violinist, was an event of superior artistic order. That both artists are well and favorably known here does not lessen the satisfaction their performances, both separate and in conjunction furnished on this occasion. Uncommon technical address, musical feeling, taste and unremitting vitality distinguished whatever they undertook.

It was an interesting assortment of music the pair presented, beginning with Bach's Sonata for violin and clavier in E and concluding with the early one for piano and violin by Richard Strauss. Between these the players gave the first hearing anywhere of a Suite for Violin and Piano, based on various American folksongs. Its author, Alan Shulman, a former member of the Philadelphia Orchestra and now a marine, bowed to the applause of the audience from a box and, in turn, vigorously applauded the players. They, indeed, merited the composer's enthusiasm, for they left nothing undone on behalf of the work. It proved to be light-waisted but engaging music, its six brief movements, now slow, now fast, treating in ingenious and original style certain homespun tunes from South Carolina, Kentucky and Michigan, not to mention a sea-chantey or two. Mmes. Rivkin and Shapiro captured the spirit of all these pieces with contagious relish.

Aside from the piano part in the sonatas Miss Rivkin played with alternating robustness and sensitive poetry two Brahms Intermezzi from Op. 118 and the fine Ballade from the same set. For her part Miss Shapiro furnished a masterly performance of the third of Ysaye's fine unaccompanied sonatas. Her playing was distinguished by a voluminous beauty of tone, unfailing accuracy of pitch and genuine virtuosity. The Bach Sonata, it must be admitted, excellently as its fast movements were treated lacked depth in its slower ones.

Jane Snow, Mezzo-Soprano

Jane Snow, mezzo-soprano from Cincinnati, who gave a recital at the Town Hall the evening of April 25, has a voice of unusual beauty. Lack of proper support, however, causes it to shake and waver almost continually and, except when she sings with full power, her tones are breathy.

Her program, opening with three arias of Handel, and containing a number of the more exacting lyrics of Schubert and Wolf, in addition to three Debussy songs, some English



Donald Dame



Jane Snow



Elisabeth Rethberg



Abresch

Eudice Shapiro, Violinist, and Vivian Rivkin, Pianist, with Petty Officer Alan Shulman, Whose "Suite on American Folk Tunes" They Played at Their Carnegie Hall Concert

ones by Johan Franco, Goossens and Siegmeyer and closing with an air from Goetz's "Taming of the Shrew", made exacting interpretative and stylistic demands, some of which the artist met more successfully than others. It showed bravery rather than prudence to begin with Handel's "Dank Sei Dir, Herr", which calls for a control of breath and ability to sustain a long line hardly to be expected under the nervous stress of an opening number.

Songs like Schubert's "Dem Unendlichen" and Hugo Wolf's "Agnes" call for deeper and more varied expressive gifts than Miss Snow has at her present disposal. Nevertheless, her enunciation and treatment of texts were careful and intelligent. Her delivery of Debussy's "Flute de Pan" and "La Chevelure" proved to be unexpectedly good.

Leo Rosenek accompanied with his customary taste.

Elisabeth Rethberg, Soprano

Elisabeth Rethberg, soprano. Hellmut Baerwald, accompanist. The Town Hall, April 30, evening:

"Sweet Nymph, Come to Thy Lover" Morley  
"Faire, Sweet, Cruel" Ford  
"On a Time" Attey  
"Qual Farfalletta" from "Partenope", Handel  
"Eifersucht und Stolz"; "Du Liebst mich Nicht"; "Lachen und Weinen"; "Der Wegweiser"; "Frühlingssehnsucht" Schubert  
"Nicht Mehr zu Dir"; "Der Kranz"; "Mein Lieb ist ein Jäger"; "An ein Veilchen"; "Das Mädchen" Brahms  
"Und Steht Ihr"; "Wer Rief Dich"; "Du Sagst Mir"; "Mein Liebster hat mich zu Tisch Geladen"; "Mein Liebster Singt am Haus"; "Mögen alle Bösen Zungen" Wolf

Mme. Rethberg, who until her retirement from the Metropolitan two years ago had been a shining light of that institution for nearly two decades, had not been heard publicly in New York for several years. She was greeted on her appearance with

thundering applause which kept up at fortissimo, for several minutes. There was no doubt as to the singer's popularity.

For some reason, she omitted the initial announced number, the Air from County Derry. Of the remainder of the first group, the Handel was the best sung, as nervousness militated against the best effects in the other works. The Schubert group was cleverly projected and several encores were demanded. The unfamiliar Brahms songs were interesting, and the Wolf songs gave much pleasure.

Mr. Baerwald played superfine accompaniments save for some disturbing mannerisms.

Donald Dame, Tenor

Stuart Ross, accompanist. Assistant Artist, Hugo Forato, Viola. Town Hall, April 24, evening:

"God is my Song" Beethoven  
Folksongs:  
"The Light of the Moon" (Irish) Arr. Herbert Hughes  
"Lord Randal" (English) Arr. Cyril Scott  
"Napoli Mio" (Italian) Arr. Vincenzo de Meglio  
"La Sena" (Mexican) Arr. Eleanor Hague  
"L'Angelus" (French) Arr. Bourgault-Ducoudray  
"Kishmul's Galley" (Hebridean) Arr. Kennedy-Fraser  
Four Hymns for Tenor, with Piano and Viola Accompaniment (R. Vaughan-Williams)  
"Lord! Come Away"  
"Who Is This Fair One?"  
"Come Love, Come Lord"  
"Evening Hymn"  
Psalm 137 Ernest Bloch  
"By the Brookside"; "My Song to the Spring" Proffer "Ragnhild"  
"Here in the Garden" Grieg  
"Epithalamium" Robert Ward  
"The Complete Misanthrope"  
Pfc. Emanuel Rosenberg  
"Night Without Sleep" Paul Bowles  
"Finnegan's Wake" Bone and Fenton  
"Joy, Shipmates, Joy" Leroy Robinson

For those who enjoy programs compounded chiefly of folksongs, comic songs and religious songs, this concert must have been a real party and instead of diminishing the attendance the foul weather seemed to augment the number of hearers. Certainly it did not dampen their enthusiasm and there was no end of applause and demands for extra favors, most of them freely granted.

Mr. Dame has made quite a name for himself at the Metropolitan this season and his Laerte, in "Mignon", produced more than a ripple in the operatic pond. To the concert platform the tenor also brings some of the methods of the character actor—or shall one say of the *discreit*? He has a way with his hearers, he jokes and talks occasionally and does not disdain the uses of gesture and facial play. They like it—and that's that!

His voice is a good one, as those who heard him in opera are aware, even if he sometimes puts a strain on its emission and has trouble with the treatment of certain vowel sounds, whereby some of his tones sound veiled and hoarse. However, an in-

telligent artist can, if he will, correct this condition. Mr. Dame's diction, in any case, is agreeably clear.

For those concerned with real musical values the best numbers on his strangely assorted list were the songs of Grieg, which Mr. Dame delivered in what the reviewer assumes was flawless Norwegian. And it was a pleasure to hear again Ernest Bloch's eloquent setting of the 137th Psalm, though this inevitably suffers from the absence of an orchestral background when heard as a recital number. As for the Four Hymns—one might almost call them in Brahmsian

(Continued on page 19)

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## New York Concerts

(Continued from page 18)

terminology, Four Serious Songs—they are dignified in mood, well written, modal in harmony and melodic formation but, on the whole, monotonous, and uncontrasted. Hugo Forato played the viola obbligati well and the accompaniments furnished by Stuart Ross were all that could be wished.

P

### Frank Sheridan, Pianist

A program of wide scope was offered by Frank Sheridan, New York pianist, at his recital at the Mannes Music School on the evening of April



Frank Sheridan



Joanna and Nikolai Graudan



Gena Branscombe



Bartalini

25. The opening Busoni transcription of Bach's organ chorale-prelude, "Now Comes the Gentiles' Saviour", and the Chromatic Fantasia and Fugue by Bach were followed by Beethoven's Sonata in A Flat, Op. 110, and Schumann's "Etudes Symphoniques", while the closing group ranged from the Chopin Barcarolle to Balakireff's "Islamey", through Faure's Impromptu in F Minor, Debussy's "La terrasse des audiences du clair de lune" and "General Lavine" and Rachmaninoff's Prelude in B.

In traversing this list Mr. Sheridan again demonstrated his familiar keen perceptiveness and responsiveness to the essence of the music and the catholicity of his taste and style. The Beethoven sonata was given an admirably proportioned reading that convincingly set forth its varying moods, the arioso passages being made especially eloquent and communicative, while the Symphonic Studies of Schumann were encompassed with technical clarity and fluency and played with continent and well-balanced tempi. In these and his other numbers the pianist earned the warm approval of his audience.

C.

### Bartalini, Mime

An individual scorning any but a single name, "Bartalini", though whether this was a given name or a surname was not disclosed, appeared in a song-mime recital in the Times Hall on the evening of April 27, with Egil Carlsson at the piano.

Clad in costumes of his own design and his own manufacture, "Bartalini" performed a varied program which gave obvious delight to a large audience. Some of the composers represented included Arensky, Cesti, Benatzky and Desiré Dihau. There was also a miming of a Fourth Century Byzantine Ritual and of the "Kol Nidrei".

D.

### Nikolai Graudan, Cellist Joanna Graudan, Pianist

Mr. and Mrs. Nikolai Graudan gave a recital of works for cello and piano in the Town Hall on the evening of May 1. Both artists showed individual technique of a high order and their ensemble was such as can only be acquired by much playing together.

The program opened with Beethoven's Twelve Variations on a Theme by Handel, not an inherently interesting work, but well given. This was followed by Brahms's beautiful F Major Sonata, perhaps the most treasurable work of the evening. Victor Babin's "Sonata-Fantasia" had its first local hearing and proved an interesting if not especially well-integrated number. Mr. Babin, in U. S. Army uniform, was called to the stage to receive applause. The list concluded with the Debussy Sonata, well given. It was an evening of excellent, musicianly playing and received a just acknowledgement of applause.

D.

### Branscombe Choral

The Branscombe Choral, Gena Branscombe, conductor, with Walter Olitzki, baritone of the Metropolitan Opera as soloist, was heard in its 10th annual Spring concert in the

Town Hall on the evening of May 2. Just why this organization nominates itself a "choral" instead of a "chorus" has never been disclosed. However, it was up to its usual form both in volume and tone quality and responded to the baton of the conductor with deftness and security. The chorus began the program with a group of early music, two of the works being arrangements by Mme. Branscombe. Mr. Olitzki followed with a somewhat hackneyed group, including "Sebben Crudele" of Caldara, "Where E'er You Walk" by Handel, and "Non piu Andrai" from "The Marriage of Figaro". He gave a convincing performance of all three pieces.

Following this were works by Brahms, Smith and William Schuman. In the Smith work, Evelyn Lehr sang an incidental solo cleverly. Group four included an excerpt from Parker's "Fairylend" with Hazel Harenberg as soloist; pieces by Palmgren and Backer-Gröndahl and Mme. Branscombe, the last-named, "Coven-try's Choir", having an incidental solo by Angelene Collins. The fifth group was of solos sung by Mr. Olitzki, by Ronald, two first performances of songs by Edward Kinney, "Song of the Running Waters" and "The Letter", and one by Bridge. The final group was Three Marching Tunes, two arranged by Mme. Branscombe, and the third by George Mead. A large audience applauded with enthusiasm throughout the evening.

D.

### Concert of Viennese Music

A pleasant entertainment entitled "Immortal Viennese Music" was given by a large assortment of artists at the Town Hall the evening of April 22 before an audience of moderate size. The affairs ranged from piano solos by Robert Goldsand, who offered pieces by Mozart, Beethoven and Schubert, a group of Schubert songs by Emanuel List and Strauss Lieder and an aria from Korngold's "Tote Stadt" sung by Ella Flesch, to comic Viennese cabaret specialties and numbers from operettas by Emmerich Kalman, accompanied by the composer and sung by Margit Bokor, soprano, and Sergei Abramovicz, tenor. The entertainment closed with the singing of a number of Viennese folksongs by Mr. List. Anni von Hartman and Karl Farkasz were masters of ceremonies.

P.

### League of Composers

This occasion, while under the aegis of the League of Composers, was the New York debut of Harry Partch, hitherto unknown in these parts save for being a holder for the second season, of a Guggenheim Fellowship awarded him for research in the 43-tone scale. The proceedings took place in the Carnegie Chamber Music Hall on the afternoon of April 22.

As most persons have difficulty in distinguishing the intervals of a quarter-tone scale, let alone deriving any esthetic enjoyment from the same, a scale with 43 intervals was something to contemplate. Naturally, new and "adapted" instruments were required, and the whole was described as a form

of "speech-music" perhaps like Schönberg's "Sprech-Stimme". The program, which took about an hour to unfold, included works titled "U. S. Highball, a Musical Account of Slim's Trans-continental Hobo Trip (Original Text)". This occupied 45 minutes of the time. The others were "Barstow, Eight Inscriptions on a California Highway Railing"; "San Francisco, A Setting of the Cries of Two Newsboys"; and "Y. D. ('Yankee Doodle') Fantasy".

Assisting Mr. Partch were Ethel Luening who has used her fine voice to better effect than on this occasion, Mme. Alix Young Maruchess, of whose viola playing the same may be said, and Harry Brant, virtuoso on a tin flute and a tin oboe. Mr. Partch played an "altered" guitar with re-

(Continued on page 21)

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## Pops Hit Town With a "Bang"

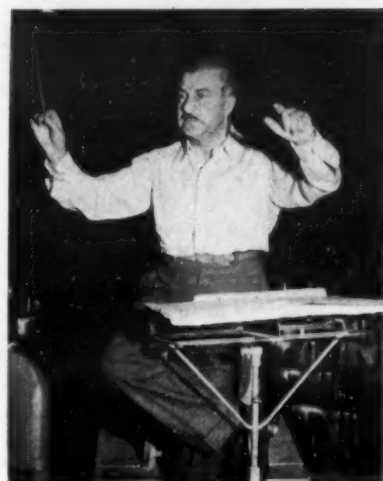
"Pistol Packin' Mama"  
Given as Fiedler Begins  
His 15th Season

BOSTON.—Once again Pops are on. The sedate rows of seats have been removed from the floor of Symphony Hall, the walls have been repainted in the familiar cool green and the chandelier has been hung over the stage. The gold lattice around the doors and on the stage is missing for the duration, but an innovation in the form of a typical conductor's box has appeared, forming an effective background for the gladioli and Spring flowers which are massed at the footlights.

Arthur Fiedler this year enters his 15th consecutive year as conductor of Pops. During this time, we have observed the gradual metamorphosis of the programs. Fifteen years ago Mr. Fiedler would scarcely have ventured to place the "Wachet Auf" from the Cantata 160 by Bach on the same program with music from such a work as the popular "Oklahoma" by Rodgers and Hart.

### To Have Guest Conductors

A vast audience will fill symphony hall, packed at the small tables on the floor and crowding every available place in the balconies, and it will listen, as it did on the opening night on May 2, to Bach, Prokofieff, Elgar, Strauss, Walton, Tchaikovsky and others and the *pièce de résistance*, "Pistol Packin' Mama". There will



David Nilsson

Arthur Fiedler Rehearsing the  
Pops Orchestra

be guest conductors, with Leonard Bernstein already announced in the dual role of conductor and piano soloist. An innovation also, this year, was the presence of Anne de Guichard at the desk of second bassoonist. Miss de Guichard played for a number of years in the People's Symphony under Fabien Sevitzky, before that organization disbanded.

## Boston

By GRACE MAY STUTSMAN

## Koussevitzky Ends Symphony Season

Local Premiere of Shostakovich Eighth—Kapell  
Appears as Soloist

BOSTON.—A pair of completely modern Russian works comprised the program of the Boston Symphony as arranged by Dr. Koussevitzky for the penultimate concerts of April 21-22. Shostakovich's Eighth Symphony was heard in a first performance in Boston and a repeat performance was given of the Khatchatourian Piano Concerto, William Kapell returning for a second time this season as soloist with the orchestra. There was enormous enthusiasm for the performances. The final items on this program were performances of the New National anthem of Russia followed by "The Star Spangled Banner."

### Season's Novelties Listed

The final concerts of the season on April 28-29 were devoted to Brahms's Symphony No. 4, and Beethoven's Fourth Symphony. Dr. Koussevitzky prefaced these works with a performance of the Largo from Vivaldi's Concerto in D Minor. Dr. Koussevitzky has reason to be proud of this 20th anniversary year. He has been able to offer some stimulating novelties, most of which have been good. He has included in his programs works by American composers such as Chadwick, Foote, Converse, Loeffler and Hill, as well as Barber, Berezowsky, Bernstein, Copland, Creston, Foss, Gershwin, Hanson, Harris, Piston, Read and Schuman. It is interesting to note that of the 84 composers listed in the summary of the Friday-Saturday series, 12 are American.

First concert performances have been given works by Barber, Berezowsky, Foss, Gretchaninoff, Hanson, Harris, Martinu, Piston, Read, Schuman and Stravinsky. Other works heard for the first time at these concerts include works by Barber, Bernstein, Creston, Gershwin, Gretry, Haydn, Kabalevsky, Khatchatourian, Milhaud, Mozart, Piston, Rachmaninoff and Shostakovich.

## Birmingham Holds Church Music School

Clinic for Discussion of Problems — Classes in Piano and Organ Given

BIRMINGHAM, ALA.—Seventy-five choir directors and other music leaders of the state who are interested in sacred music, attended the first annual Church Music Demonstration School and Festival of Birmingham-Southern College here recently. The festival and school is held for the purpose of revitalizing church music in Alabama.

Established at the request of choir directors of the city and nearby towns, the school offers a plan whereby problems affecting church music can be discussed and solutions discovered. Classes are held in materials and methods and piano and organ playing. Dr. Raymond Anderson, musical director for the college and for the First Methodist Church, is founder and director of the Demonstration School-Festival. LILY MAY CALDWELL

## Post-Season Concert Given by Symphony

Bach Mass Is Led by  
Koussevitzky — Marks  
Anniversary

BOSTON.—With no respite from the closing of the concert season, Dr. Koussevitzky and the orchestra presented the Bach B Minor Mass in Symphony Hall on April 30, for the benefit of the Pension Fund. Assisting were the choruses of the Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth.

The soloists were Rose Dirman, soprano, Hertha Glaz, contralto, William Hain, tenor, and Robert Hall Collins, bass. Messrs. Burgin, Speyer, Devergie, Valkenier and Laurent played the instrumental solos. E. Power Biggs was at the organ and Ralph Kirkpatrick was the harpsichordist.

The concert was the climax in a series of events commemorating Dr. Koussevitzky's 20th anniversary as conductor of the orchestra. He was given an album containing the names of 1,200 admirers, together with a gift of \$16,000 to the Koussevitzky Musical Foundation. The orchestra presented him with a silver bowl and at the close of the Bach Mass, he was presented with a large wreath, suitably inscribed.

### Boston Quartet Ends Concert Season

BOSTON.—The third and final concert of its present season was given by the Boston Quartet in the recital hall of the New England Conservatory of Music. A large and enthusiastic audience heard the Mozart Quartet (K. 589), a first performance in Boston of Quincy Porter's Quartet No. 7 and the Schubert Quartet in A minor, Op. 29.

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## New York Concerts

(Continued from page 19)

sults similar to those of alteration in another sense of the word, a "chromolodeon" which was some sort of reed organ, and a "flexa-tone".

Something of the same sort occurred a decade or so ago under the same auspices, which resulted in ribald mirth from the audience and even threatened fisticuffs in the aisles. Just how much of a dent Mr. Partch's efforts will make in the terrain hitherto occupied, not without credit, by Beethoven, Bach, Brahms, Wagner, Verdi and others, remains to be seen. His present recitations of his own literary attempts, in spite of substantial financial assistance from outside, do not seem to prognosticate any very extensive revolution in matters musical.

Incidentally, there were again evidences of mirth, in the case of the "Yankee Doodle" Variations, which were quite unrestrained. H.

### Harry Kaufman, Pianist

Harry Kaufman, a pianist, who has appeared more frequently in the role of accompanist and ensemble player than as soloist, gave a recital at Town Hall on the evening of April 23, when an audience of goodly numbers was in attendance and applauded him warmly. The major works on his program were the Bach-Busoni Chaconne and Chopin's Sonata in B Minor, Op. 58. The opening group consisted of three Bach chorale-preludes as transcribed by Busoni, "Ich ruf' zu dir, Herr", "Wachet auf, ruft uns die Stimme" and "Nun freut euch, liebe Christen", while nine of Shostakovich's Preludes, Op. 34, and three Liszt pieces, a "Sonetto del Petrarca", "Au bord d'une source" and the Tarantella of "Venezia e Napoli", came later.

Mr. Kaufman is well equipped with fleet and sensitive fingers and he was able to make light of the technical problems involved in this program. He is also essentially deeply musical. He showed notable responsiveness to the spirit and style of the Bach-Busoni chorale-preludes and he gave characteristic definition to the variations in the Chaconne, imparting a substantial measure of the inherent nobility of the work.

His performance of the Chopin sonata also had many eloquent moments but here a tendency to be somewhat erratic in tempo and rhythm and to focus his attention upon finely developed details at the expense of the

vision of the whole, with a frequent resultant disturbing of due proportion, was particularly in evidence. The first movement was especially disjointed. The Largo was held better in hand, while the Scherzo was played at great speed, though with rather dry tone. The Shostakovich miniatures were etched with subtle appreciation of their whimsy, mockery, sombreness or archness, as the case might be, and the Liszt compositions were played with colorful effectiveness and virtuosic brilliance. C.

### Egon Petri, Pianist

Town Hall, May 8, evening:

Sonatas in E and G.....Scarlatti  
Prelude and Fugue in E Flat for Organ (St. Anne).....Bach-Busoni  
Sonata in A Flat, Op. 110.....Beethoven  
Ballades in D Minor, D, B Minor, B, Op. 10.....Brahms  
Barcarolle, Berceuse, Polonaise in A Flat.....Chopin

Mr. Petri's recital was one of the most distinguished of the season. The playing of the eminent Dutch artist and Busoni disciple varies greatly. On occasion it has been hard, steely,

unpoetic in spite of the technical mastery it discloses. This time it exhibited its best features. One was impressed by its unfaltering seriousness of musical purpose, its sobriety, its intellectual superiority. Yet for anyone as reserved and impassive, as scornful of effect and glitter for their own spectacular sake it is sometimes amazing the prodigies of technique he can accomplish. To cite only one example: How many pianists heard these bygone months have executed the left hand octaves in Chopin's A Flat Polonaise with such incredible lightness of wrist, such resilience and yet such massive and cumulative power in the relentless crescendo as Mr. Petri disclosed in this piece? Yet as a Chopin exponent he is far from his best.

There were moments, nevertheless, when the listener could evoke the Busoni of long ago. Mr. Petri at his best has inherited the secret of that clarity of phrasing and melodic enunciation which was one of Busoni's chief glories. He revealed it again and again on this evening. Likewise, an extraordinary cleanness and fluency of passage work and a superb fund of power.

It was in Busoni's transcription of Bach's organ Prelude and Fugue in E Flat, in the four Ballades, Op. 10, of Brahms and in Beethoven's Sonata, Op. 110, that the pianist accomplished his most memorable results. He thundered magnificently in Busoni's translation of Bach. It was a joy to listen to the Brahms Ballades performed with such absolute fidelity to the text and with so little thought to externalities. For this reviewer, however, the climax of the evening was the Beethoven sonata, of which Mr. Petri published with unfaltering logic a conception based on the profoundest, most searching penetration of Beethoven's thought.

At the close of the evening the pianist was obliged to add a number of extras before the audience dispersed. These included a Paganini-Liszt Caprice, a transcription of "Die Forelle" and a Bach Chorale-Prelude. P.

### Elsie Madsen, Pianist (Debut)

Elsie Madsen, a young pianist hitherto unknown to New York concert goers, appeared in the Times Hall on the evening of April 23. The program made a point of stating Miss Madsen's age as 15 years, which has nothing to

do with the case. Young Miss Madsen has obviously done a lot of practicing. Also obvious is the fact that some emotional and temperamental direction has not been equally dwelt upon. As yet she plays in a fluent style but with a faulty rhythmic sense leading her to hurry when ill at ease, and to slow up in simpler passages. The Prelude to Bach's Second English Suite began at a terrific pace which increased as she went on and which would have ended in a continuous blur with any clavier of Bach's time. Conversely, the following Sarabande was taken so slowly as to seem interminable.

The pianist also offered the "Appassionata" Sonata of Beethoven, strong meat for her age, a group of the more difficult Chopin works such as the "Revolutionary" Etude, the Fantaisie-Impromptu, beloved of all speedy players, and the B Minor Scherzo. The final group included a Brahms Rhapsody, Rachmaninoff's G Minor Prelude and Liszt's tawdry and unnecessary "Rigoletto" Paraphrase which was tossed off as 'twere nothing.

Miss Madsen has pianistic ability or one would not dwell upon her performance at any length. As yet, her interpretative ability is embryonic and her tone quality lacking in variety. Time and more broad study of what the World has to offer may make her a first rate player. She already has much in her favor. H.

### John and Blanche Eckles

John Eckles, tenor, and Blanche Eckles, soprano, gave a recital in Town Hall on the afternoon of April 23 for the Expansion Fund of St. Luke's Chapel, with Carl R. Ditton as accompanist. Mr. Eckles sang works by Handel, Verdi and Halévy, and Negro spirituals. Mrs. Eckles offered Lieder by Brahms and Wolf, and music by Halévy, Gounod, La Forge, Johnson, Eden and Brown. She sang "Pur ti riveggo" from "Aida" with Mr. Eckles. N.

### Nana Lewis, Soprano

Nana Lewis, Negro soprano, gave a recital of songs at the Carnegie Chamber Music Hall on the afternoon of April 22. Her ambitious program, which opened with numbers by Purcell and Haydn, contained the "Four Serious Songs" of Brahms, the "Ave Maria" from Verdi's "Otello", "Voce di Donna" from "La Gioconda", songs by Fauré and Hahn and a group of Spirituals. Her accompanist was Winifred Banfield. N.

### Joseph Achron Memorial Concert

A concert in memory of the composer Joseph Achron was given in Town Hall on the evening of April 26, under the auspices of the Joseph Achron Memorial Committee. A highlight of the program was Achron's Concerto for piano alone, Op. 74, which was performed by Edward Steuermann. The Bennington String Quartet played the "Dance" and the "Phantasm" from the Symphonetta, Op. 71, and the Elegie, Op. 62. Misha Piastro played three violin works, with Arpad Sandor at the piano, the Hebrew Melody "Stimmung" and the Hebrew Dance. In the "Children's Suite", Op. 57, for string quartet, clarinet and piano, Simeon Bellison, clarinetist, assisted Mr. Steuermann and the Bennington Quartet. V.

### Concert in Honor of Russia

The third and last of a series of concerts in honor of allied nations was given in honor of Russia in the Town Hall on the afternoon of April 30, under the direction of Lazar Saminsky. Taking part were the choir of Temple Emanu-El, Mr. Saminsky conducting; the University Women's Chorus; Barbara Stevenson, soprano; Ilya Tamarin, tenor; Neville Landor,

baritone, and Vivian Fine and Nadia Reisenberg, pianists.

The program included Roger Sessions's "Turn, O Libertas", a setting of a Whitman text conducted by the composer; Roy Harris's setting of "Fanfare to Youth" with text by Genevieve Taggard. Besides these there were works by a group of young Russian composers, Folk songs and Red Army songs. Dr. Lowell P. Beveridge conducted the Women's Chorus. Entire proceeds of the concert went to Russian war relief. D.

### Eda Rapoport, Composer-Pianist

Eda Rapoport, composer-pianist, who gave a concert of her own works in New York last year, offered another at the Town Hall on the evening of May 3. The elaborate program, which furnished a bird's eye survey of the lady's creative talents as they have developed during the past decade, opened with a Quartet for piano and strings written in 1940 and closed with another Quartet for strings alone, based on Hebrew themes, completed ten years earlier. Between, these one heard a Sonatina for piano, a piece for solo flute called "From the Terrace", an "Etching" for flute and

(Continued on page 31)

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## American Works Played in Chicago

**Native Sonatas, Songs,  
 Suites Performed in Uni-  
 versity Series**

CHICAGO.—The final Composers Concert of the University of Chicago series, at Mandel Hall, was given on April 14, and was devoted to the works of three American composers. Aaron Copland played his piano sonata, under Hans Lange's direction, gave his "Music for Movies", a suite taken from the scores for "Our Town", "Of Mice and Men", and "The City". Remi Gassmann played his sonata for cello and piano with Edmund Kurtz, and Janet Fairbank sang this composer's Three Love Lyrics from Whitman to the accompaniment of the chamber orchestra.

Virgil Thomson was represented by his "Stabat Mater" for soprano and string orchestra, with Miss Fairbank as soloist, and a Sonata da Chiesa for E Flat clarinet, horn, trumpet, violin and trombone, played by members of the Chicago Symphony, directed by Mr. Lange.

The final program of the chamber music series sponsored by the music department of the University of Chicago, was given at Mandel Hall on April 21. Hindemith's song cycle, "Die Junge Magd," was sung by Margery Mayer, contralto, with the assistance of the Philharmonic String Quartet, Ernest Liegl, flute, and Robert Lindeman, clarinet. Mr. Liegl and the quartet were heard in the flute quartet in D by Mozart, and the Philharmonic played Schubert's Quartet-Movement and the string quartet by Verdi. Marion Hall, pianist, gave her first Chicago recital in Kimball Hall on May 4. Her program was well diversified. Another pianist, George Roth, also appeared in Kimball Hall on May 6, in a well chosen program. Goldie Guy Martin and Ione Monroe Trice, duo-pianists, gave a recital in Kimball Hall on the same afternoon, for the benefit of the scholarship fund of Zeta Phi Beta sorority. Dora Alanen, pianist, gave a recital in Curtiss Hall on April 24, under the auspices of the Musical Arts Club.

CHARLES QUINT.

### Catherine Kramer to Represent Marcelle Denya

Catherine Kramer, formerly a member of the advertising staff of MUSICAL AMERICA, has recently become the personal representative for Marcelle Denya, French soprano. Mme. Denya will be heard in the Treasury Concert Hour over WNYC on May 14 and on July 21 will broadcast in the program, "From WQXR's Green Room". She will be soloist in an all-French program over WQXR on July 23 with Leon Barzin and the orchestra. On four Sundays in August, the soprano will give recitals of French music over WNYC. In late October she begins her concert tour with re-engagements in several colleges.

### Dorsey Moves Concert Bureau

WASHINGTON, D. C.—Mrs. Dorothy Hodgkin Dorsey is soon to move her Washington, D. C. concert bureau from 1300 G St., N. W., where she has been located for 11 years, to a new location at 1108 G St., N. W., with the Campbell Music Co., the local Steinway agency. Mrs. Dorsey has announced 10 events for the coming season. They are: Tibbett, Horowitz, Menuhin, Sayao, Casadesu, Rubinstein, Kreisler, Pinza, Arrau and in addition to recitals by Iturbi and a joint recital by Melton and Steber, in addition to recitals by Iturbi and the Don Cossacks.

The Boise, Ida., Community Concert Association presented Adolf Busch, Violinist, and Rudolf Serkin, Pianist, in Joint Recital as Part of the 13th Series in That City. Also on the Series Were the Columbia Opera Quartet, Mia Slavenska and Her Ensemble, William Primrose and Bidu Sayao. Allan B. Eaton, President of the Boise Community Concert Association (Center) and Mr. Busch (Right) Seem to Be Enjoying a Chuckle at the Expense of Mr. Serkin's Hat



## Choral Programs Abound in Chicago

**Paulist Choir Observes  
 Anniversary — Other En-  
 sembles Are Active**

CHICAGO.—The annual festival of the Civic Music association, under Marx E. Oberndorfer's direction, was given at Orchestra Hall on April 30 marking its 31st anniversary. Some 300 youngsters from all parts of the city appeared in a combined chorus to sing folk songs of all nations. The chorus was accompanied by the Civic Orchestra. The orchestra, directed by Hans Lange, and assistant conductor, Clarence Evans, also played a suite of ballet music of Grétry, arranged by Sam Franko, and a Haydn symphony.

The Swedish Choral Club, Harry T. Carlson, director, gave its second concert of the season at Orchestra Hall on May 3. The program was a memorial to the founder of the chorus, Charles S. Peterson, and consisted of Mozart's Requiem and Mendelssohn's "Hymn of Praise". Members of the Chicago Symphony assisted and soloists were Thelma von Eisenhaüer, soprano; Ruth Slater, contralto; Charles Sears, tenor, and Mark Love, bass.

The Paulist Choristers, celebrating their 40th anniversary, were heard in Orchestra Hall on May 7, in a fine program of sacred and secular music. Soloists were Robert Lis, Maximilian Schmelter and Michael Signorelli among the younger singers and Stefan Kozakevich, baritone.

### Musical Arts Club Meets

The Musical Arts Club held its final meeting of the season at the Cordon Club on April 16. Mary Wickerham talked on the plans of the Chicago Opera Company and excerpts from Verdi's "Aida" were sung by Naomi Cook, Annajean Brown, Clark Simpson, and Stefan Kozakevich.

On April 23 the Schwäbischer Sängerbund gave its golden jubilee concert in Orchestra Hall. Ludwig Lobmiller directed the chorus of 100 male voices and Walter H. Steindel the orchestra. Friedel Schlipfert, dramatic soprano, was the soloist.

The Chicago Christian High School and Alumnae A Cappella choirs shared a program, James Baar, directing both groups, in Orchestra Hall on April 21. Alger Brazis, baritone, gave several solos.

The American Opera Company presented Bizet's "Carmen" at the Eighth Street Theater on April 30. Edward Meltzer conducted. Leading roles were sung by Shirlev Zacker, Winifred

Tadevic, Louis Jacobi, Lars Andersen, George Weber, Jeane Adair, and Elenor Hasken.

André Aernie, boy soprano, was heard in a recital of Haydn, Schubert, Saint-Saëns, Debussy and other works at Kimball Hall. Edgar Nelson played the piano accompaniments.

CHARLES QUINT.

### Golschmann to be Guest Conductor

Vladimir Golschmann, conductor of the St. Louis Symphony, will be guest conductor of four American orchestras during the Summer. His schedule of 25 concerts will include appearances with the New York Philharmonic-Symphony, the Detroit Symphony, the Chicago Symphony and the Philadelphia Orchestra.

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MUSICAL AMERICA



## Los Angeles Enjoys Contrasting Events

### Pinza, Brown, Sayao, Tibbett and Menuhin Give Recitals

LOS ANGELES—Young musicians and famous concert artists made the month of April a busy one for concerts. Ezio Pinza appeared recently with Gibner King.

Anne Brown, soprano, made her first bow as a recitalist on April 9. She was accompanied by Leo Mueller. Bidu Sayao attracted a large audience to the Auditorium April 11. Milne Charnley was the accompanist.

Lawrence Tibbett returned on April 14 and great was the rejoicing among several thousand who crowded in to hear him. His Russian songs were highlights. The Sunday matinee of Yehudi Menuhin included a Bartok violin sonata. The audience was warm in the reception of this popular artist and of his choice of a contemporary work.

The London String Quartet played in the Pasadena Playhouse on the Coleman series. The program was Brahms, Debussy and Beethoven.

Katherine Dunham and her company began a series of performances April 19. Alice Ray, pianist and Bettina Vegara, violinist, gave a joint recital in Thorne Hall, Occidental College. Laura Dubman was heard in a piano recital at Ebell Theater April 21.

The Werner Janssen Symphony played Sibelius at the final concert in Ebell Theater, April 16, and had the success of its season. Mr. Janssen gathered a very fine orchestra from the studios with Alec Murray, concertmaster of the Kansas City Symphony, as first desk man. The program began with "Finlandia" and it ended with a memorable performance of the Second. "The Swan of Tuonela" and "Tapiola" with "Valse Triste" completed the evening.

ISABEL MORSE JONES

## New Management for Norman Cordon



Norman Cordon

When he returns in the near future to active concert and opera life after a rest of several months, Norman Cordon will be under the management of W. Colston Leigh, Inc. The Metropolitan Opera bass is at present at his home in North Carolina, where at latest report he is well recovered from an appendicitis operation earlier in the year which forced him to cancel his spring engagements.

Noted for the variety of roles in which he has appeared at the Metropolitan, the bass made his debut there as Monterone in "Rigoletto" in 1936. Since then he has sung many Kings and High Priests, Colline in "La Bohème", Mephistopheles in "Faust" and many other leading bass roles. He has also appeared widely in concert throughout the country and has sung with the Chicago Opera and the Teatro Colon in Buenos Aires.

D Minor, which was warmly received. Other works heard were Weber's overture "Preciosa" and the "Italian Serenade" of Hugo Wolf, with Eugene Barkow as viola soloist. An interesting part of the evening was the appearance of members of the orchestra in Schubert's "Trout" Quintet, with William Lindner piano; Hulda Lange, violin; Alice Rodosi, viola; James Pusch, cello, and Joseph Eisler, double bass.

ANNA R. ROBINSON

## Pittsburgh Ends Successful Season

### Philadelphians Visit — Soloists, Opera, Choral Works Heard

PITTSBURGH, PA.—The windup of Pittsburgh's music season had many important events. The last concert of the Pittsburgh Symphony was without soloists and the acclaim given Fritz Reiner assured confidence for next season.

The Pittsburgh Orchestra Association closed the season with two concerts by the Philadelphia Orchestra, Eugene Ormandy directing Sibelius's Second and Beethoven's Fifth Symphonies, Strauss's "Don Juan", "L'Après-midi d'un Faune", the "Colas Breugnot" Overture, and the Haydn-Brahms Variations.

At the Young Men and Women's Hebrew Association, William Kapell, pianist, made his first appearance here with the Cavalcade of Jewish Music, one of the most comprehensive and historically interesting programs of Hebrew music lore.

Ezio Pinza was the final soloist in the May Beagle concerts in a fine recital. The Pittsburgh Opera Society closed its year with a performance of Thomas's "Mignon", and the Savoyards' second performance was Gilbert and Sullivan's "The Sorcerer".

Two Bach choral works marked the season's end for the Bach Choir, with the "St. Matthew" Passion, and for the Mendelssohn Choir the B Minor Mass.

The New Friends of Music invited Arthur Schnabel for a program of Beethoven Bagatelles, Schumann "Kinderscenen", and Mozart Sonatas.

J. FRED LISSFELT.

## Milwaukee Applauds Noted Recitalists

### Anderson and Eddy Received Warmly — Metropolitan Opera Returns

MILWAUKEE — Marian Anderson, contralto, was greeted at the Auditorium with a sold out house of 5,000 music lovers, who were well repaid by a fine concert. Miss Anderson sang works by Scarlatti, Purcell and Haydn and Lieder by Brahms. She then offered a group of spirituals which was enthusiastically received by the audience. The recital ended with Schubert's "Ave Maria".

The Arion Musical Club had a sold out house at the recital of Nelson Eddy, baritone. The first half of Mr. Eddy's program was given to arias from "Eugen Onegin", Lieder and an extract from Rubinstein's "The Demon". Then came the songs the audience was waiting for, "Rose Marie", "Danny Boy", "Evening Star", "Oh, What a Beautiful Morning" and others, to end the program.

After 34 years, the Metropolitan Opera returned to Milwaukee and gave a fine performance of "Tann-

häuser". Lauritz Melchior sang the role of Tannhäuser, Rose Bampton was Elizabeth, Marjorie Lawrence Venus, and Martial Singher sang the role of Wolfram. Paul Breisach was the conductor and Margaret Rice was the local manager of the Opera.

ANNA R. ROBINSON

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## Guest Orchestras Play in Milwaukee

### Minneapolis and Chicago Symphonies Appear — Milstein Heard

MILWAUKEE—The Milwaukee Civic Concert Association ended its season with a concert by the Minneapolis Symphony, under Dimitri Mitropoulos, which was enthusiastically received. The symphony of the evening was Beethoven's Sixth. The program opened with the overture to "The Magic Flute" by Mozart, followed by the "Classical" Symphony of Prokofieff, "Pavane pour une Infante Défunte" by Ravel and Toccata in C, Bach-Weiner.

The Chicago Symphony has made several visits during the last month and twice with solo artists. In one, Nathan Milstein, violinist, was heard in the Brahms Concerto, while the orchestra gave a fine reading of Brahms's Fourth Symphony, with Désiré Defauw conducting. The next concert by the Chicago Symphony was again under the leadership of Mr. Defauw. The chief attraction of the evening was the Fifth Symphony of Shostakovich which was received cordially. Debussy's "Clouds" and "Festivals" and "L'Apprenti Sorcier" by Dukas were also given.

The Milwaukee Sinfonietta, under Dr. Julius Ehrlich, gave two concerts under the sponsorship of the Friends of Music. Henrietta Buell-Mortonson was the soloist of the evening, playing Bach's Piano Concerto in



## Obituary



**Fitzhugh Haensel**

Fitzhugh William Haensel who, until his retirement four years ago had been vice president of Columbia Concerts and president of Community Concerts Corporation, died at his home in New York on May 4. He had suffered for some years from a heart ailment which made his retirement imperative and finally caused his death.

Mr. Haensel was born in Richmond, Va., Jan. 11, 1879. He attended the College of the City of New York from 1894 to 1896, and took special courses at Columbia University. He first engaged in newspaper work, specializing in musical reviews and criticism, and conducting a column under the pen name of "Billy Butts".

In 1905, with the late W. Spencer Jones, he founded and was president and general manager of the firm of Haensel & Jones, which managed the activities of some of the world's most prominent musical artists including among others Bonci, Muratore and Lina Cavalieri, Godowsky, Maggie Teyte, Matzenauer, Slezak, Richard Crooks and Guiomar Novaes. He managed tours of the New York Symphony and also introduced Prokofieff to this country.

A member for seven years of the Seventh Regiment, National Guard, he served as an officer in the Corps of Interpreters with the AEF during the first World War.

When Haensel & Jones was merged in 1930, with seven other concert managing firms to form Columbia Concerts, he became its vice president. In this capacity he was a leading figure in the development of Community Concerts, creating and increasing a country-wide interest in music by organizing non-profit concert series in localities which had previously had no such activities. Through his efforts the organization soon had annual audiences of 1,500,000 persons and was giving 1,300 concerts a year and developing new opportunities for artists.

He is survived by his wife, the former Florence Owen of Cincinnati and New York, whom he married in 1905.

### Otto Torney Simon

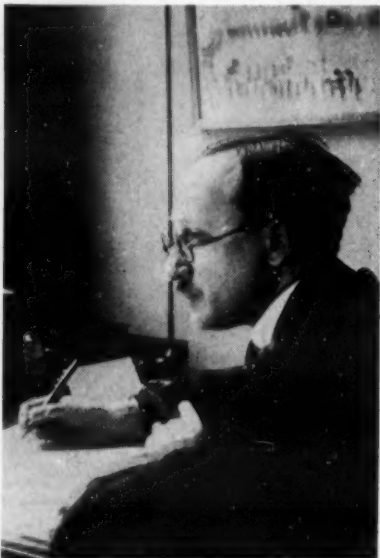
WASHINGTON, D. C.—Otto Torney Simon, long prominent in musical circles of the national capital, died on April 29. Mr. Simon, known here for more than 40 years as a choral conductor and voice teacher, was born in Baltimore in 1860. He received his musical training at the Peabody Conservatory. Following his graduation he was appointed associate professor of voice and choral singing. For many

years his summers were spent abroad, where he studied in London, Paris and Milan. In 1890, Mr. Simon established his home in this city. For over 13 years he was conductor of the Motet Choral Society, devoting the proceeds of all concerts to the upkeep of the Foundling Home. Other organizations led by him were the Musical Art Society, Polhymnia Chorus, Soloist Ensemble and the Arts Club. He is survived by his wife Leila Dix Simon.

A. T. M.

### Carl Engel

Carl Engel, president of G. Schirmer, Inc., music publishers, and former head of the music department of the



**Carl Engel**

Library of Congress in Washington, died of a heart ailment at his home in New York on May 6. He was 60 years old.

Mr. Engel was born in Paris, July 21, 1883. Educated at the Universities of Strassbourg and Munich, he studied composition with Ludwig Thuille in the latter city. He came to the United States in 1905, and at once took out his first papers. Four years later he joined the Boston Music Company as editor and music advisor, holding the position until 1921. The following year he assumed the position with the Congressional Library and after resigning in 1929, was still honorary consultant on the staff.

In 1929 he became president of Schirmers, remaining there for three years when he returned to the Library of Congress. He again became president of Schirmers in 1934. From 1929 he was editor of *The Musical Quarterly*. His compositions included a Triptych for Violin and Piano, "Trois Epigrammes" and settings both for single voice and for chorus of poems by Amy Lowell. His books on musical subjects were "Alla Breve: From Bach to Debussy" and "Discords Mingled".

He served as delegate from the United States to the Beethoven Centenary in Vienna, in 1927. He was a former president of the American Musicology Society, a fellow of the American Academy of Arts and Sciences and a member of the Musical Association of London, the Harvard Musical Association and the Société Française de Musicologie. He was a Chevalier of the Legion of Honor of France. In 1935 he received the Elizabeth Sprague Coolidge medal for eminent services to chamber music.

### Dudley Watson Doe

PETERBOROUGH, N. H.—Dudley Watson Doe, concert-director, brother of Doris Doe of the Metropolitan Opera, died in hospital here on April 25, after an illness of several months. He was 42 years old.



**Dame Ethel Smyth**

LONDON.—Dame Ethel Mary Smyth, English composer, writer and one-time militant suffragette, died at her home in Woking, Surrey, on May 8. She was 85 years old.

Dame Ethel first came into prominence in 1893, when her Mass in D was performed in the Albert Hall. She was immediately hailed as one of the great English women composers. Thereafter she devoted her time to musical composition, writing, and the battle of feminism.

Born in London, April 23, 1858, she began composing at the age of 10, and also decided to become a musician. An accident to her left hand put an end to her ambitions as a pianist and she turned her attention to composition. She became a pupil of the Leipzig Conservatory and of Heinrich von Herzogenberg, with whom and his wife she made her home. When introduced by them in 1877 to their friend Brahms, that composer exclaimed: "So, this is the young lady who composes songs and sonatas without having studied counterpoint".

In 1901 she again won wide recognition on the performance in Dresden of her one-act opera, "Der Wald", to her own libretto. The work was produced at Covent Garden the following year, and in 1903, at the Metropolitan Opera House, being the only opera by a woman ever to be given there. "The Wreckers" was produced in Leipzig in 1906, and later at His Majesty's and at Covent Garden in 1910. Her most popular opera, "The Boat-swain's Mate", founded on a humorous story by W. W. Jacobs, had its premiere in London in 1916. She also had other one-act works produced in various British cities.

During the campaign for Woman Suffrage in England, Dame Ethel composed "The March of the Women" which became the battle song of the Woman's Social and Political Union. She also composed orchestral works, songs, a concerto for violin, horn and orchestra, and chamber music. Her compositions in various forms are said to have numbered between 500 and 600.

In the literary field she was the author of "Impressions That Remained", "Streaks of Life", "A Final Burning of Boats", "Female Pippins in Eden", "Beecham and Pharaoh" and "As Time Went On". Most of these were autobiographical in content.

The University of Durham conferred upon her the degree of Doctor of Music in 1910, and she was made a Dame Commander of the British Empire in 1922.

It has been written of the music of Dame Ethel that it was "weak in form and not always distinguished in intention, but that it was noteworthy for directness of style, skill in dramatic characterization, resourcefulness in craftsmanship and mastery of instrumentation".

## Deficit of \$20,000 For Philharmonic

### Broadcasts Lower It by \$110,000 — Field Alarmed At High Tax

Despite a five per cent rise in attendance during the last season and commercial sponsorship for its Sunday broadcast-concerts, the Philharmonic-Symphony Society had a deficit of almost \$20,000 for the year, according to Marshall Field, chairman of the board of directors. Speaking at the board's annual meeting, Mr. Field pointed out that though commercial sponsorship had lessened the deficit, \$19,950 had to be met by private contributions. Last year's deficit was more than \$130,500.

Mr. Field said that 250,042 persons attended 104 concerts at Carnegie Hall—85 per cent of capacity—and that the season's expenses were \$771,800, while the receipts were only \$751,850. Discussing the increase in the admissions tax, Mr. Field warned that the orchestra faced a possible reduction in attendance next year, and urged that the tax be reduced.

"All symphony orchestras are faced with an increase in the admissions tax from 10 to 20 per cent," he said. "It was at first planned to make this tax 30 per cent, but the protests of interested orchestras succeeded in having it held to 20 per cent. It must be pointed out that a tax of this magnitude on symphony concerts which, under the most favorable conditions, cannot pay their way, will undoubtedly, in the course of time, reduce attendance, first of subscribers and finally of single-ticket purchasers. It is of utmost importance that every effort be made to reduce this tax to a reasonable and bearable amount."

### Pension Fund Plan

Mr. Field also expressed hope that a plan for a permanent pension fund for the orchestra be recommended to the board of directors at their next meeting. He revealed that the fund now amounts to \$225,662.27, and that this amount would be held intact, with only the interest used to meet current pensions.

He announced that 7,233 tickets had been distributed to enlisted men free of charge through the offices of the Defense Recreation Committee and that an additional 4,615 were sold at half-price or less to officers, through the Officers Service Club; 5,586 students attended concerts at reduced prices, he said, and business organizations bought tickets for their personnel at lower than box-office prices.

During the meeting the board elected its officers for the coming year and Marshall Field was again named chairman.

### Koussevitzky's Brother Killed in Leningrad

IN a letter from his 80-year-old sister Anna Bach, in the Soviet Union, Serge Koussevitzky, conductor of the Boston Symphony, learned that his only brother, Nicholas, died in Leningrad in 1941 "at the hands of the Fascist butchers."

Mrs. Bach, now living in the region of the Urals with her daughter and two grandchildren, wrote to Dr. Koussevitzky through the Government Museum of Peter Ilyich Tchaikovsky, which forwarded the letter to the United States. The family originally lived in Leningrad, where Nicholas was killed, but was evacuated to the east by the Soviet Government.



Upon His Arrival in Erie for a Recent Concert, Jan Pearce Was Warmly Greeted by Officers of the Civic Music Association and Then Received a Tremendous Ovation from All the Civic Music Members Themselves Who Filled the Auditorium to Capacity for His Concert. The Civic Music Series for Next Season Will Include Ezio Pinza, Luboshutz and Nem-enoff, the Cincinnati Symphony, Susanne Fisher and the Le-roy - Foster - Scholz Trio. In the Picture, Left to Right, Are Seen Mrs. Hunter Le Soeur, Executive Vice President; Jan Pearce; His Accompanist, Alexander Alexay, and Edward Nick, President of the Organization



## Meet the Composer—Howard Hanson

(Continued from page 7)

which flourished then have become established now, and the smoke of the American musical revolution has cleared somewhat. Today the new symphonies of Hanson and his fellow composers are often commissioned by the symphony orchestras and radio corporations. Twenty years ago, an American composer would probably have suffered a nervous collapse from shock and surprise at such treatment.

Hanson is an excellent conductor, and from the first he took an active part in the festivals. It was not easy at first to handle orchestral players who had to wade through yards of new, strange and often disturbing music. Many a time, when some of the men have groaned or complained, Hanson's humor and unquenchable enthusiasm have saved the day. Sometimes, at the try-outs, when a particularly unfortunate passage comes along, his understanding grin will take the edge off, both for the orchestra and for the listeners. And, on the other side of the ledger, he has turned out some first rate performances of fine American scores. The Eastman School now publishes selected works and Hanson has also recorded many American compositions. In 1933 he carried the campaign for native music to foreign soil, and under the auspices of the Oberlaender Trust of the Carl Schurz Memorial Foundation conducted concerts of American music in Berlin, Leipzig and Stuttgart.

### Influenced by History

Hanson has been deeply influenced by the main currents of American history, and he reads Whitman and Lincoln with a knowledge and belief in their importance to us today. As early as 1915 he composed several songs for voice and orchestra with texts from Whitman and his "Drum Taps", written in 1935, is one of his most eloquent scores. The opera "Merry Mount", produced at the Metropolitan in 1934, revives an episode in the history of Puritan New En-

gland. In the "Beowulf", for chorus and orchestra, Hanson has mirrored the stark, massive quality of the Old English poem in his music.

Perhaps no other American composer has had so varied a professional career as Hanson. He not only directs the Eastman School but he serves on endless committees and juries and he plays a really important part in shaping the educational policy of music schools throughout the country. His students of the past 20 years are scattered far and wide, many of them teaching, themselves, today. The fact that he finds time for the hard labor and concentration of composition is explained by his enormous capacity for work and his complete absorption in music. Though he leads a double or even triple, musical life, it is the creative aspect which claims his first loyalty and devotion.

## Harrisburg Men Present Soloists

Sanroma and Conner Are Heard in Closing Concerts of Season Under Raudenbush

HARRISBURG, PA.—The Harrisburg Symphony, under George King Raudenbush, gave a post-Easter concert at the Forum on April 11. Jesus Maria Sanroma, soloist of the evening, played Saint-Saëns' Second Piano Concerto. The program included Vaughan Williams' Fantasia on a Theme by Thomas Tallis, Richard Strauss's Serenade for Wind Instruments, Op. 7, and the Bachianas Brasileiras, No. 2, by Villa-Lobos. Following Mr. Sanroma's playing of the concerto, the orchestra concluded with Thomas's "Mignon" Overture.

On May 2, the Harrisburg Symphony gave its final concert of the season, again under George King Raudenbush, and with Nadine Conner, soprano, as soloist. The orchestral numbers were Schumann's "Rhenish" Symphony, Mendelssohn's scherzo from the Octet, Op. 20, and Strauss's "Voices of Spring." Miss Conner sang Pamina's aria from the "Magic Flute", the Jewel Song from "Faust"

## Music on the Air

By JEAN EMERY

### About "MUSICAL AMERICA's" Radio Poll

The deluge of returning ballots which is pouring into MUSICAL AMERICA's offices these days is evidence of the wide interest which music editors and critics all over this country and Canada are taking in our Poll of Music on the Air. The poll consists of 12 categories with a suggested list of programs or artists under each heading and a blank line provided for any additional choice. The first category is for the single outstanding event of the past radio season. The other program listings are Symphonic, Operatic, Small Ensembles, Symphonic Conductor, Program Conductor, Operatic Conductor, Female Vocalist, Male Vocalist, Announcer, Orchestra with Featured Soloists, and Educational. Also included on the poll blank are the following three questions: "Do you feel that the handling of commercial announcements on musical programs is in keeping with the character of the programs?"; "Do you think that the present treatment of the intermission features in such programs as the NBC Symphony and the New York Philharmonic-Symphony is appropriate?"; "Do you feel that there is room for improvement in the quality of the average musical program on the air?" Space is also provided for remarks on each question.

### Critics Circle To Select Best New Work

Frank Black and the NBC Symphony presented the three compositions selected by the Critics Circle of New York as the best new orchestral works by American composers to have been heard during the current season. The three compositions, from which a single "best" will be chosen, were William Schuman's Symphony No. 5 for Strings, Norman Dello Joio's "Magnificat", and Leonard Bernstein's First Symphony, "Jeremiah." Nan Merriman was the soloist in the Bernstein work. All the members of the Critics Circle attended the broadcast which was followed by a buffet supper. A scroll will be presented to the composer of the winning composition when the final decision is reached.

### Patriotic Song Contest Winners

NBC broadcast the premieres of the winning songs in the Patriotic Song Contest, sponsored by NBC and the National Federation of Music Clubs, during its regular "Serenade to America" program of May 10. The winning songs were: "Where Men Are Free" by Mrs. Doris L. Jackson; "A Beacon in the Darkness" by Sgt. William F. Carty; "America United" by Paul Kerby, and "Americans All" by Wallace G. Anderson. During the program Mrs. Guy Patterson Gannett, Lt. Col. Howard Bronson and Nora Stirling, the program's regular commentator, spoke briefly about how the contest came to be, of the service men's need for songs to sing, such as they had in the last war, and of the Federation's work in securing instruments for the men here and overseas. Nan Merriman and Robert Merrill were the soloists and Frank Black conducted the orchestra. . . . Another broadcast observance of National Music Week presented by the Federation was the program of May 9 on CBS. The octet from the Quonset Naval Air Base, conducted by Malcolm M. Johns, who also played the piano accompaniment, sang works of Grieg, Norman Price and others. Mrs. Ada Holding Miller of Providence spoke briefly.

### Of Things To Come

Soloist with the Philharmonic-Symphony on the 21st (CBS, 3 p.m.) will be Sylvia Zarembo who will play the Second Piano Concerto of Saint-Saëns. This being a young peoples' concert, the other numbers will be "Peter and the Wolf" and the "Nutcracker" Suite. The 28th brings an all-Beethoven program with Vladimir Goldschmann conducting the "Coriolanus" Overture and the Fifth Symphony. Robert Casadesus will play the Fourth Concerto. On June 4 Nathan Milstein will be heard in the Brahms Concerto and the orchestra will give the world premiere of Morton Gould's Symphony on Marching Tunes. An all-Schumann program, featuring Beveridge Webster, is scheduled for June 11 and Fritz Reiner will conduct a Russian program on the 18th. William Kapell will play the Rachmaninoff Second Piano Concerto, and the charming and all too seldom heard "Lieutenant Kije" Suite of Prokofiev will also be heard. Dimitri Mitropoulos will be a guest conductor later in the season and future soloists include Helen Traubel, Alexander Brailowsky, John Corigliano, Michael Rosenker and Leonard Rose (the last three named are first desk men of the orchestra). . . . CBS's Invitation to Music on May 31 will have Herbert Janssen as soloist in excerpts from "Die Meistersinger." . . . On May 29 Nelson Eddy will appear on NBC's Telephone Hour (9 p.m.) and soloists on successive weeks will be Ezio Pinza, Robert Casadesus, Bidu Sayao (her first appearance on the series), Marian Anderson and José Iturbi. . . . Starting May 14, Maria Kurenko, Russian soprano, will be heard over CBS every Sunday night at 11:15. She will be assisted by the Columbia Broadcasting Symphony, conducted by Bernard Herrmann. . . . Replacing Mutual's Saturday night operetta series, "Chicago Theatre of the Air" will be the "Chicago Theatre of the Air Symphony Hour." Henry Weber will be the conductor and well-known soloists will be featured. The program is heard from 9 to 10. . . . Stell Andersen, pianist, is currently being heard over WNYC on Wednesday evenings at 9:30. Her series of programs, featuring the music of Grieg concludes on May 31.

and three songs by Bachelet, Dvorak and La Forge. The large audience responded enthusiastically to both Miss Conner and the orchestra.

### Kurenko Sings in Washington

Maria Kurenko, Russian soprano, appeared as soloist in a concert sponsored by the Chamber Music Guild in Washington, D. C., on May 2. The program included compositions by Soviet composers. After the performance a reception was given Miss Kurenko at the Soviet Embassy.

### Bartlett and Robertson

#### Conclude Long Tour

Ethel Bartlett and Rae Robertson, duo-pianists, have just arrived in Beverly Hills, California, where they will spend their Summer. The pianists played 60 concerts in a trans-continental tour which included Canada and Cuba. They will appear at the Hollywood Bowl on July 16, under Dimitri Mitropoulos. Later, they will give a concert for service men at canteens and hospitals as they did last Summer in California.



# Philadelphia

By WILLIAM E. SMITH

## April Enlivened By Concert Events

### Frijsh, Tureck, and List Among Artists Heard — Choral Series

PHILADELPHIA.—A piano recital by Sgt. Eugene List, at the Academy of Music on April 11, brought the Philadelphia Forum's 23rd season to a close. The young artist furnished a strong account of his capacities in a varied program. In Gershwin's "Rhapsody in Blue", Paul Nordoff was the collaborating pianist. On the same evening Jeanne Behrend, pianist and composer, gave a lecture-recital under auspices of the Pan American Association. Her theme, "Music in Inter American Relations", was illustrated by a program of music by composers of the United States and Latin America.

Schumann's "Dichterliebe" cycle and American folk songs were notable at a recital by Fritz Krueger, tenor, at the Philadelphia Musical Academy on April 12. On the same day, the Germantown Symphony was heard, with Arthur Bennett Lipkin as conductor and Nenette Marchand, soprano, as soloist. The Temple University Department of Music Education Women's Chorus and A Cappella Choir under Elaine Brown's direction gave a concert. On April 13, J. W. F. Leman led a Women's Symphony concert with Helen Clark, soprano, as soloist.

Marjorie Tyre, harpist, and Harold Bennett, flutist, both of the Philadelphia Orchestra, together with Jani Szanto, violinist; Trude Gundert, violist, and Thomas Elmer, cellist, were heard at a Philadelphia Musical Academy faculty recital on April 14. At the Philadelphia Conservatory of

Music on April 10 and 17, Rosalyn Tureck continued her series of Bach lecture recitals.

The Curtis Institute of Music Alumni Association at the Ethical Society Auditorium on April 17 sponsored its initial public concert with artists including Florence Frantz, pianist; Samuel Mayers, solo cellist of the Philadelphia Orchestra; Iso Briselli, violinist; Barbara Troxell, soprano, and Barbara Elliott and Ralph Berkowitz, accompanists. Eugenie Miller is president of the Association, which at present numbers nearly 200 members. At the Academy of Vocal Arts scenes from "Fidelio", "Die Walküre", "Lohengrin", "Der Rosenkavalier", and other operas were staged. Mme. Rose Landver was in charge of stage direction.

### Trios Performed

In the course of a faculty series, the Curtis Institute of Music presented Isabelle Vengerova, pianist; Efrem Zimbalist and Gregor Piatigorsky, on April 18. The three artists collaborated in distinguished readings of Mendelssohn's Trio in D Minor and Tchaikovsky's Trio in A Minor. Berta Levina, contralto, assisted by Charles Swier, pianist, was heard in the Academy of Music Foyer. Brahms's "Vier Ernste Gesänge" represented the peak of program, which included a group of Mr. Swier's songs.

Povla Frijsh at the Barclay on April 20 displayed her art as an interpreter of songs by Grieg, Kilpinen, Hahn, Debussy, Ravel and others with Robert Fizez as a sympathetic accompanist. At Haverford College "American Folk Music" was discussed by the composer, John Powell, assisted by several folk musicians from the Virginia mountains.

Sponsored by the Philadelphia Conservatory of Music, a concert at the Barclay on April 26 supplied Shostakovich's Quintet for strings and piano; Walter Piston's Sonata for violin and piano and Roy Harris's "Soliloquy and Dance" for viola and piano. Excellent performances were given by Boris Koutzen and William Bless, violinists; Samuel Lifschey and Simon Asen, violists; Elsa Hilger, cellist, and Vincent Persichetti and Allison Drake, pianists.

Argentinita, Pilar Lopez, and their associates under Emma Feldman's sponsorship at the Academy of Music on April 27 captivated a capacity audience. Ines Gomez Carillo, pianist, merits special mention for her brilliant playing as accompanist. At Swarthmore College, Corporal Dmitri Markevitch, cellist; and Julius Katchen, pianist, gave a joint recital. The Matinee Musical Club ended its season with a Bellevue-Stratford concert on April 25. Benar Heifetz, cellist, assisted by Erich-Igor Kahn, pianist, scored as guest artist and the club chorus directed by Harry A. Sykes sang "Songs from Solomon" by Mary Alice Lippincott, the prize-winning composition in a Pennsylvania State Federation of Music Clubs contest. Soloists were Marjorie Louise Henning, soprano, and Clara Shepley, flutist.

### "Elijah" Well Sung

Conducted by Harold W. Gilbert the Mendelssohn Club and Old Saint Peter's Choir sang Mendelssohn's "Elijah" and works by Tchaikovsky and Christiansen at a Spring concert. The solo parts were sung by Walter Jones, Peter Trump, Martha Eidam, Florence Paist and Frederick Day. Robert Elmore, organist, and Alyce Bianca, pianist, played the accompani-

ments. Choral and orchestral works by Thaddeus Gorecki, Philadelphia composer, had a leading place on a Paderewski Chorus program directed by Walter Grigaitis. Bach's cantata "To Us a Child Is Born" was a feature of a concert by the Harmonie Society and the Junger Maennerchor led by Leopold Syre. Julia Johns, mezzo-soprano, pleased as guest artist. Fauré's and Verdi's "Requiem" rounded out a choral series conducted by Alexander McCurdy. Hallie Nowland, Nancy Fishburn, George Laphan and Robert Grooters were the soloists.

## Caston Conducts Blitzstein Work

### Philadelphians Offer American Premiere of "Freedom Morning"

PHILADELPHIA.—Capably led by Associate Conductor Saul Caston, the Philadelphia Orchestra's Academy of Music concerts on April 14 and 15 witnessed the initial American performance of Marc Blitzstein's "Freedom Morning". Sergeant Blitzstein, now with the U. S. Army Air Forces abroad, has dedicated his piece to the Negro troops and it had its premiere in Royal Albert Hall, London, last September. The score disclosed much of interest in material, structure and instrumentation. The principal thematic substance derives from the spirituals "My Lord's Going to Rain Down Fire" and "When the Stars Begin to Fall". The reception denoted warm approval. The program also offered Tchaikovsky's "Pathétique" Symphony; Ravel's "Pavane pour une Infante Défunte"; the Interlude and Dance from Falla's "La Vida Breve" and Berlioz' "Roman Carnival" Overture.

At the April 15 concert Orville H. Bullitt, president of the Philadelphia Orchestra Association, presented the Hartman Kuhn Award to Sol Schoenbach, principal bassoonist. Given annually to a Philadelphia Orchestra musician for outstanding service beyond regular duties, the award was tendered to Mr. Schoenbach for his activities in establishing and furthering the Philadelphia Orchestra Pension Foundation. Schima Kaufman and Henry Schmidt, violinists, received honorable mention.

### Marian Anderson Heard

A large audience relished the artistry of Marian Anderson at the Orchestra's "Pop" concert on April 16, with Eugene Ormandy on the podium. The contralto sang arias from "Samson and Delilah" and "Norma" and in several spirituals. Schubert's "Unfinished" Symphony; the Overtures to Nicolai's "Merry Wives of Windsor" and Strauss's "Die Fledermaus", and Liszt's Hungarian Rhapsody No. 2 made up the orchestral fare.

The concerts on April 21 and 22 provided a Request Program with Mr. Ormandy conducting Brahms's C minor Symphony No. 1; Tchaikovsky's "Romeo and Juliet" and Strauss's "Don Juan". The April 21 concert was the occasion for the "initiation" of Gustave Loeben, violist, into the "Loyal Order of Philadelphia Orchestra Watchmen", recipients of gold watches donated by the Women's Committees to musicians completing 25 years of continuous service. Frances Wister, chairman of the Women's Committees and a group of previously honored "watchmen" took part in the ceremonies.

The Orchestra's 44th season terminated locally with a Tchaikovsky program on April 24. Mr. Ormandy guided a tonally brilliant interpretation of the Symphony No. 5, "The Tempest" and "Romeo and Juliet".

## On Second USO Tour



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## Two Operas End La Scala Season

### "Carmen" and "Rigoletto" Are Given — "Porgy and Bess" Returns

PHILADELPHIA.—The Philadelphia La Scala Opera brought its regular series to a close with an excellent production of Bizet's "Carmen" at the Academy of Music on May 3, conducted by Giuseppe Bamboschek. As Carmen, Bruna Castagna scored a strong success. Sydney Rayner sang the role of Don José, and Carlo Morelli was Escamillo. Nunzia Garrotto pleased as Micaela. Other roles were taken by Paul Dennis, Wilfred Engelman, Humbert Sorrentino, Mildred Ippolito, Georgiana Burdon and John Miller.

On April 12 a capacity crowd attended the La Scala's presentation of Verdi's "Rigoletto", conducted by Gabriele Simeoni. Angelo Pilotto had the title role and Hilde Reggiani and Bruno Landi appeared as Gilda and the Duke. Nino Ruisi and Ada Belle Files filled assignments as Sparafucile and Maddalena. Other parts were assumed by Ralph Cavallucci, Humbert Sorrentino Paul Dennis, Wilfred Engelman, Beatrice Altieri, Joan Craig and Walter Hayes.

The company is scheduled for a "Spring Festival" at the Academy of Music on May 16, 18 and 20, the repertory to include "La Traviata", "The Barber of Seville" and "La Bohème". "Porgy and Bess" playing a return engagement, opened a local stay of several weeks on April 10.

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## Rochester Festival

(Continued from page 3)

music holds one's attention with variety of mood, and good writing. The personnel of the Gordon Quartet is Jacques Gordon, first violin. Walter Hagen, second violin, Kras Malno, viola, and Luigi Silva, cello.

On Tuesday evening, the festival moved to the Eastman Theatre, the program being presented by the Eastman School Senior Symphony, Dr. Hanson conducting, and the Eastman School Choir, Dr. Genhart conducting. The program comprised an opening fanfare by Dr. Hanson, in honor of "Founder's Day", to which the program was dedicated, then "March in Time of War" by Roy Harris, the composer conducting; Ernest Bloch's "Winter-Spring", and Herbert Inch's "Answers to a Questionnaire" for the first half of the program.

### Tribute to Dett

After intermission, Dr. Hanson spoke on the significance of "Founder's Day" and the credit that is due to the late George Eastman for making these American Music Festivals possible. He also paid tribute to the late Nathaniel Dett, Negro composer of Rochester, and announced that his music sung on the program that night was dedicated to his memory. The Eastman Choir conducted by Dr. Genhart sang "As by the Streams of Babylon" for mixed choir; Mari Taniguchi, soprano soloist; "The Lamb", three-part women's chorus; and "Listen to the Lambs" for mixed chorus with Elaine Majchrzak, soprano soloist. These were followed by Dr. Hanson's Symphony No. 4, played by the Eastman School Senior Symphony, Dr. Hanson conducting. Mr. Harris's "March in Time of War" is a stirring composition, and the composer-conductor was warmly applauded.

On Wednesday evening, at Kilbourn Hall, Dr. Paul White conducted the Eastman Little Symphony, with the women's vocal ensemble from the Eastman Choir, taking part on the program conducted by Dr. Genhart. The program consisted of Joseph Wagner's Dance Divertissement, Edmund Haines' Symphony in Miniature; the Sinfonietta for Strings by Edward Burlingame Hill; Pastoral Ode for flute and string orchestra by Mabel Daniels, Thomas Wilt, soloist; and Burrill Phillips' "Declaratives" for women's voices and small orchestra, Dr. Genhart conducting. The "Declaratives" is in three movements, "Bells", "Love" and "Pueblos". The latter is a depiction of a ceremonial dance of Indians in the southwest.

### 65th American Composers' Event

On Thursday evening the festival moved back to the Eastman Theater, where Dr. Hanson conducted the Eastman-Rochester Orchestra in what was described as the sixty-fifth American Composers' Concert. Soloists were Jacques Gordon, violinist, and Mari Taniguchi, soprano. The program comprised Douglas Moore's "In Memoriam", a first performance; Bernard Rogers' Suite "Once Upon a Time", "Night Flight" by Gardner Read, a first performance; Samuel Barber's Concerto for violin and orchestra; two songs by Charles Martin Loeffler, "The Fiddler of Dooney" and "Caitilin Ni Uallachain", sung by Miss Taniguchi with orchestral accompaniment; and the First Symphony by Elliott Carter, a first performance.

Mr. Moore's "In Memoriam" is dedicated "to those who die young" and the idea for the music was derived from Thornton Wilder's and Archibald MacLeish's writings. It is, of course, sombre music, needing the



(Above) Erich Kleiber, Who Conducted the Performances of "The Abduction from the Seraglio"; (Right) The Scene, Which Was Designed by Natalie Swan and David Brenner

## Juilliard Opera Department Gives Mozart Opera Under Erich Kleiber



THE operatic department of the Juilliard School of Music has reason to be proud of the series of performances of Mozart's "Die Entführung aus dem Serail" which it sponsored in its trim little theatre on Claremont Avenue the evenings of April 28 and 29 and of May 1 and 2. The first of Mozart's viable operas is scarcely known here and enjoys no such American traditions as its great successors. The few and scattered representations it has received have been small-scale, tentative and amateurish and manifestly sung and directed by persons unfamiliar with the piece. The present Juilliard ones, also fundamentally amateur ventures, had nevertheless the inestimable advantage of expert musical guidance. For the school was wise enough to secure the services of Erich Kleiber, one of the foremost operatic conductors of the age and as superlatively gifted an interpreter of Mozart as of Wagner, Verdi, Strauss or Alban Berg. As a result, New York was able for the first time to hear an "Entführung" correct in style, tempo and phrasing, pointed in rhythm, polished and sparkling like a diamond in every orchestral detail.

Since this opera is a "Singspiel", with extensive stretches of spoken dialogue, there is abundant reason for producing it in English. The translation of the Bretzner-Stephanie text employed was the labor of Robert Lawrence and the late Albert Stoessel—and neither much better nor much worse than the ordinary run of such things. "The Abduction from the Seraglio" makes no heavy scenic de-

nands and lends itself to various kinds of stylization. The settings designed by Natalie Swan and David Brenner were adequate, even if certain details might easily have been improved. Alfredo Valentini's stage direction aided the general lightness and pace of the performance. Yet from the way in which certain humorous points were understressed and even wholly overlooked, there was reason to believe that his acquaintance with "Die Entführung" was somewhat superficial.

The reviewer can speak only of the cast which appeared in the performances of April 28 and May 1. In the second of these they had measurably recovered from the nervousness which beset them on the opening night and there were no stage accidents as there had been when the young man playing Pedrillo had a narrow escape with a falling ladder.

The actors were obviously students and lacked stage routine and the professional touch. Yet there were uncommonly talented singers among them and what they wanted in experience they made up to a considerable extent in freshness of voice. Outstanding among them was Annette Burford, who delivered the cruelly difficult music of Constanze with a facility of execution and a purity of pitch which one might vainly seek these days further downtown. Indeed, her performance of the terrific "Märtern Aller Arten" proved something to remember.

Scarcely less remarkable was the lively Blonda, of Carolin Whittingham, who, with her partner Richard Manning, the Pedrillo of the cast, dis-

played real gifts of comedy. Lloyd Lindner, the Belmonte, still rather inflexible and unseasoned in action and commanding no wide range of tone color, managed very skillfully, nevertheless, the ornamented measures of the aria "Oh! wie ängstlich, oh! wie feurig".

The heaviest burden, of course, fell on Henry Clarke, the Osmin. But though the young man deserves abundant credit for a performance excellent as far as it went, he still lacks the deep, booming bass tones, the physical rotundity and the resources of comedy this priceless role (which really calls for a Salvatore Baccaloni) demands. Adolph Anderson filled the speaking part of the Pasha Selim with distinction of bearing and minor roles were filled by Robert Seghers and Leonard Dieffenfer.

The chorus sang with spirit and freshness. But the hero of the production was Mr. Kleiber, whose inspiration suffused the performance and who was frenziedly acclaimed by the audience when he appeared on the stage at the close. The young folks of the orchestra played under his baton like true virtuosi and nobody could have harbored a doubt that Mr. Kleiber's true province is the opera house.

In the alternate cast, heard on the evenings of April 29 and May 2, the Constanze was Harriet Dearth, Blonda, Mariko Mukai, Belmonte, William Wyatt, Pedrillo, Richard Manning, Osmin, Adolph Anderson, Pasha Selim, Henry Clarke, Klaas, Robert Seghers and an Officer, Leonard Dieffenfer.

proper occasion for its playing. Gardner Read, a former pupil of the Eastman School and now teaching in Kansas City, has written an effective programmatic piece in "Night Flight", depicting the mail planes that fly to South America across the Andes. The audience liked it. The Barber Concerto with Mr. Gordon soloist was a treat, and Mr. Gordon was recalled many times. Miss Taniguchi, who is a candidate for the Eastman School Artist Diploma, has a pleasing voice with adequate volume and accurate pitch. The Irish melodies were charmingly sung, and the late composer's versatility in writing them is noted. Mr. Carter, whose First Symphony was given a first performance, is a New Yorker, and is now on the music staff of OWI. The symphony is modern in character, with some good rhythmic portions and clever writing. Mr. Carter was in the audience, and received prolonged applause.

On Friday evening, the Eastman Theater was stormed by what looked like most of Rochester, for the ballet performance. The Rochester Civic Orchestra, Dr. Hanson conducting, provided the music, Thelma Biracree was choreographer and soloist, and Olive McCue was guest soloist. The ballets were "Jubilee", music by George W. Chadwick; "Pas de Deux" from "In Bohemia" by Henry Hadley, danced by Miss McCue and Miss Biracree; "Poem for Flute and Orchestra" by Charles Griffes, and danced by a large group; Dance from the Rhumba Symphony by Earl McDonald, danced by Miss Biracree and Miss McCue; "Central Park" from "Adventures in a Perambulator" by John Alden Carpenter; Prologue to "Dance Suite" by Spencer Norton, danced by Miss McCue; and Deems Taylor's "Through the Looking Glass". The big audience enjoyed all the program.

## Piedmont Festival Date Announced

WINSTON-SALEM, N. C.—The second annual Piedmont Festival will be held July 19-23, it was recently announced by the executive committee of the Piedmont Festival, which met to map out plans for the forthcoming event.

Mrs. Kenneth Mountcastle was elected general chairman for the second year and George Raudenbush of Harrisburg, Pa., was named music director. This year in addition to presenting music and art, drama has been added as a new phase of the festival. Another new feature will be a special event for children, and one performance in which children will participate. Mrs. Mountcastle said that the executive committee at its meeting laid the groundwork for the festival, and that rehearsals will begin immediately.



## New Operatic Comedy Has Premiere New York Clubs

### "Pieces of Eight" with Wagenaar Music and Text by Eager Given

The cause of American opera is unlikely to be furthered by the production of "Pieces of Eight", an "operatic comedy" in two sprawling acts, with music by Bernard Wagenaar and a book of a sort by Edward Eager, at Brander Matthews Hall, Columbia University, the evening of May 10. The affair was presented by the "Columbia Theatre Associates" and the Music Department of Columbia. It had been commissioned by the Alice M. Ditson Fund, a foundation aiming to "aid and encourage American music".

"Pieces of Eight" is the first operatic attempt of Mr. Wagenaar, otherwise a fairly prolific composer of rather academic stripe. First operas are notoriously difficult and no less an expert than Weber said that, like litters of puppies, they ought to be drowned. Edward Eager's libretto is based on a passage from Harold



Bernard Wagenaar

W. Thompson's "Body Boots and Britches" and agitates itself about a treasure which Captain Kidd buried at Montauk Point and whose secret he confided at his death to his cabin boy. This young pirate, Charles Cutlass, grows up, goes to New England, falls in with a Maine spinster and her niece, takes them to Long Island to unearth the treasure and thus saves them from a rascally village banker bent on foreclosing a mortgage. A love story, a comic devil, a piratical ghost and other ingredients of the sort help thicken the porridge. If it sounds promising to read it does not work out on the stage.

The trouble is that comic opera is a ticklish form to master, which takes many special talents and instincts. The authors of "Pieces of Eight" have all sorts of things to learn about speed, timing, concentration, about

what to leave out as well as what to put in and about when to stop when they have finished. The first act of their show takes almost as long as the first act of "Siegfried". But if they were thinking of any model when they wrote, it was not Wagner but Gilbert and Sullivan. In some ways this is all to the good, for Gilbert and Sullivan were lords of their craft. Only, if you aim to follow in Gilbert's wake you have to have some of the wit of Gilbert and if you want to write Sullivan you have to have style and, even more than that, you have to have tunes. Mr. Wagenaar seems, unfortunately, to have been born without them.

#### Neither Fish Nor Flesh

The two flounder about helplessly and are forever falling between various stools. The Wagenaar score especially is neither fish nor flesh. First the composer writes in a sophisticated, artificial, disjointed manner, then tries to do a home-brewed version of "The Pirates of Penzance", "Ruddigore" and "Pinafore". But the thing simply refuses to ignite and when, very late in the piece, Mr. Wagenaar tries to turn out a kind of song hit with piano accompaniment the result sounds like a poor imitation of some nostalgic ditty from the gay nineties.

As for Mr. Eager's humor, some parts of it are less bad than others. Gilbert could perhaps allow himself his word plays about "orphan" and "often" and get away with it. But when the librettist of "Pieces of Eight" can do no better than: "What sound do I hear?" "Long Island Sound"! it is surely time to call a halt or summon the police.

The performance was a true amateur one, which does not signify, however, that it was without certain meritorious individual accomplishments. The best was the personable young pirate, Charles Cutlass, by William Gephart, who acted with more professional competence than most of his colleagues and sang with charm. Patricia Neway, Louisa Mara, Carlyle Bennett, John Grant and Mel Everitt filled the chief other roles. The orchestra, conducted by Otto Luening, played adequately. If it sometimes sounded scrawny, Mr. Wagenaar's instrumentation cannot escape part of the blame. H. F. P.

## Mark Anniversary

### State Federation Fetes Twenty-fifth Birthday With Programs

The New York State Federation of Music Clubs celebrated its 25th anniversary from May 4 through May 7 in New York with a series of conferences, concerts and other events.

Mrs. William B. Thomas is president; and others elected or reelected were Mrs. W. T. Tapley, Geneva, first vice-president; Mrs. Hazel Fletcher Hawley, of Massena, second vice-president; Mrs. Harry C. Schroeder, of Brooklyn, third vice-president; Mrs. Claire Jean La Fleur, of Waverly, recording secretary; Mrs. Warren Knox, of Albany, treasurer; and Mrs. Henry F. Dunbar, of Kingston, corresponding secretary.

In the Young Musicians Contests held by the New York Federation of Music Clubs, of which Leon Barzin was chairman, the following awards were made: violin, Mildred Lind, \$100; voice, Rosalind Sternberg, \$50; cello, Alla Goldberg, \$50; harp, Geraldine Ruegg, \$50. Encouragement awards were given for piano, Genevieve Chinn, \$25; violin, Hugh M. Brown, \$25; voice, Elizabeth C. Sammis, \$25. An additional \$25 was allowed for the Albany contest which was conducted under the same rules and requirements.

The sessions on May 4 included greetings from Mrs. Thomas and from the national president, Mrs. Guy P. Gannett; a conference on Music in Hospitals, of which Martha Atwood Baker was chairman, with demonstrations and addresses by authorities; and a musicale given by Barbara Darlys, soprano, Frances Hall, pianist, and two contest winners. The Mildred Dilling harp ensemble was heard in a concert at the Hotel Biltmore with Rose Dirman, dramatic soprano, as assisting artist. Mr. Barzin made his report on the Young Musicians Contest. On May 5 Mrs. Thomas made the report of the Board of Elections for the New Board and Sgt. Eugene List, pianist, played for the



Mrs. William B. Thomas

War Service Chairman. Club residents made their reports; Wheeler Beckett acted as chairman of a discussion on Music in Industry; and a musical program was given by Frank LaForge, assisted by Carolyn Beebe, pianist, and the Perole String Quartet.

On May 6 the Brooklyn Morning Choral held a silver jubilee luncheon at the St. George Hotel. Mrs. E. Harold Du Vall is president and Herbert Stavely Sammond conductor. Leo D'Alessandro, baritone, was soloist with the chorus. An inter-state interfaith festival of song was held at the Temple Emanu-El on May 7. Individual choruses from many communities were heard under their own conductors and a massed chorus of 500 from Pennsylvania, New York and New Jersey closed with a performance of the "Hallelujah" chorus under Dr. John Warren Erb, in memory of those who have given their lives for liberty.

## Ann Arbor Festival

(Continued from page 6)

ful guidance of Wilson Sawyer.

The 51st May Festival was a victory for the 300 and their leader; for Mr. Sink, the able general; for Mr. Ormandy, his men and all the soloists. It was announced that the Philadelphia Orchestra has already been tagged for 1945, which will mark its tenth year in Ann Arbor. The only criticism to be heard is that since Hill Auditorium audiences are highly educated and musically intelligent, they could easily take a few more modern symphonies and more works of American composers. That is a final hint as to what could be done with 300 trained adult voices, 400 trained children's voices, 100 of the world's finest orchestral players, a dozen top-notch soloists and 60,000 trained ears.



Thelma von Eisenhauer

## Chicago Symphony Makes Powers First Cellist

CHICAGO.—The Chicago Symphony announces the appointment of Dudley Powers as principal cellist to succeed Edmund Kurtz, who has resigned. Mr. Powers will be first cellist when the orchestra opens its Ravinia engagements late in June.

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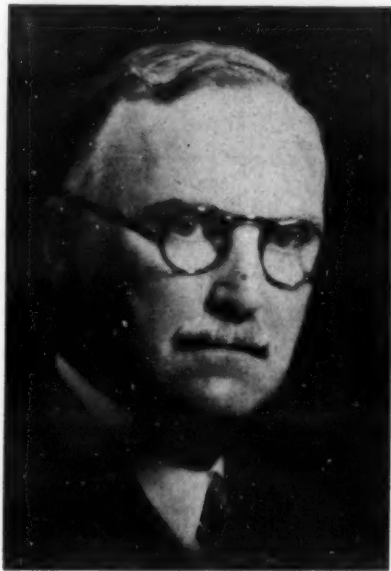
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# Musical America's Educational Department

## MUSIC IN WAR AND PEACE IS TEACHERS' TOPIC



Dr. James T. Quarles, President of the Music Teachers National Association

**A**FTER a lapse of over two years, the Music Teachers' National Association, one of the historic sources of maturity and strength for American music, met at Cincinnati on March 23 and 24, in a two-day session that proved to be in every way one of the best meetings in the long history of the Association.

All programs, with the exception of the pre-convention Chamber Music Recital at the Taft Museum, and the Church and Choral Music session at Christ Church, were held in the Netherland Plaza Hotel, which proved itself admirably suited to such a meeting. James T. Quarles, president of the Association, working under difficulties encountered by few if any former presidents, drew up and brought to consummation a splendid two-day program of events, centering around the general topic, "Music in War and in Peace".

Although falling below the attendance record of the last Minneapolis meeting in 1941, the Cincinnati meeting brought out 557 registrations at the convention desk which, considering all the handicaps involved in wartime travel, was a decidedly satisfactory showing.

The opening session of the convention began with an address of welcome by the Vice Mayor of Cincinnati, followed by greetings by J. Herman Thuman, chairman of the local committee; Howard Hanson, president of the National Association of Schools of Music; Russell L. Morgan, representing the Music Educators' National Association; Mrs. Guy P. Gannett, president of the National Federation of Music Clubs; Glen Haydon, president of the American Musicological Society; Edwin W. Water, president of the Music Library Association; B. A. Botkin, president of the American Folklore Society, and W. H. Gilman, speaking for the Canadian Federation of Music Teachers.

Of the general sessions held, one was devoted to "Music in War" and the other to "Music in Peace". Edwin Hughes, president of the National Music Council, presented a detailed account of how the war has affected

### MTNA Meets in Cincinnati after Lapse of Two Years—Quarles Presides—Guest Speakers Provide Interesting Sessions—Folk Song, Functional Music, Community Music and Dynamics Discussed—Many Musical Events Attract Delegates

music throughout the United States. Leon Carson, New York, chairman for the MTNA Committee on Social Security for Musicians, reported on the national legislative progress being made in the social security for musicians. Capt. Claude Rosenberry read an account of music in the United States Army prepared by Lt. Col. Howard Bronson, Officer in Charge, Music Section, Special Service Division. The status of School Music in War Effort was presented by Raymond Burrows of Teachers College, Columbia University, while Lt. James M. Thurman, director of the Navy School of Music, presented an interesting account of what is happening in music in the United States Navy.

The second general session was devoted to "Music in Peace". Dr. Earl V. Moore, University of Michigan, brought to the attention of the session the educational readjustments which must be made in the new era; Irving Schwerk of Appleton, Wis., advocated a better international understanding through music, while Warren D. Allen of Stanford University predicted the "Place of Music in a Militant Peace". "Creative Music and the New Era of Peace" was discussed by composer Roy Harris of Colorado College.

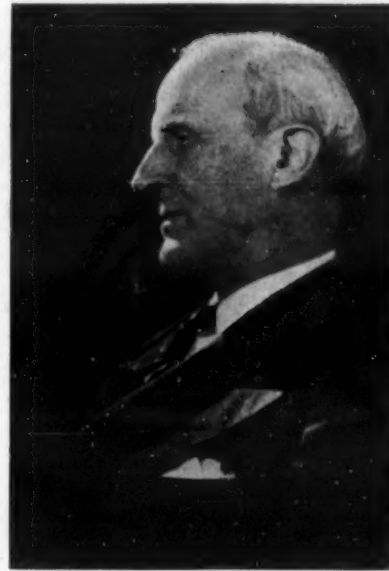
Successful sectional meetings were held, dealing with Colleges, Universities, Folk Song, Functional Music, Musicology and Education, Junior Age Education, Community Music, Psychology of Music, Music Literature and Libraries, Pan-American Music, Church and Choral Music, as well as forums in piano, violin, theory

and school music. Paul J. Weaver of Cornell University discussed the problem of providing opportunities in music for military personnel in training on the college campuses. Arlan R. Coolidge, for Brown University, discussed Post War Music Instruction growing out of new teaching techniques, developing during the war years. Ernst Bacon of Converse College re-defined the objectives for college and university schools of music.

A lively sectional meeting was held on Folk Songs. B. A. Botkin, Library of Congress, Washington, D. C., discussed the Archive of the American Folk Song. Henry Cowell, New York City, discussed the Folk Music of the Democracies, and Roy Harris, Folk Music and the Composer.

Warren D. Allen, Stanford University, was chairman of the section on Functional Music, with Willem Vandewall, New York, speaking on the Development of New Music in Therapy, and with Joseph Clokey, Miami University, speaking on Church Music. Glen Haydon, past president of MTNA, now president of American Musicological Society, was chairman of the section on Musicology and Education, bringing such well-known scholars as George S. Dickinson, Vassar College; Donald Grout, University of Texas; Everett Helm, Oxford College; Edward Waters, Library of Congress, discussing the study of style as a clue to higher music education, musicology and undergraduate study, respectively.

Margit Varro of Chicago read a paper on Musical Receptivity of Children and Adolescents. Howard



Dr. Donald M. Swarthout, President of the National Association of Schools of Music

W. Hess of the College of Music of Cincinnati discussed a practical approach to the teaching of theory and harmony to junior age musicians. Dean Douglas of the Education Department of RCA explained Audio-Visual Aids to the Teaching of Music.

Community Music, from the standpoint of needs, and prospects for the music of normal social living during the war and afterwards formed another sectional meeting. Augusta D. Zanzig of the National Recreation Association was made chairman of this section. Appearing as speakers were Frank Biddle, discussing the School and Community Choral Director; Burnet Tuthill, Southwest

(Continued on page 30)

## Music Schools Hold Successful Meeting

### Swarthout Succeeds Hanson as President of Association—Problems of Returning Service Men to Civilian Life Discussed

**F**OLLOWING the successful two-day meeting of the Music Teachers' National Association at Cincinnati, March 23 and 24, the National Association of Schools of Music held its annual meeting of the 20th year in the same city on March 25 and 26, at the Hotel Netherland Plaza. In spite of the many difficulties incident to travel, roll call at the opening session showed representatives present from 111 out of the total membership of 144 schools.

Donald M. Swarthout of the University of Kansas is the new president, succeeding Howard Hanson of the Eastman School of Music. Vice-presidents are: Eastern Zone, Alfred H. Meyer, Boston University; Central Zone, Robert L. Sanders, University of Indiana; Southern Zone, E. William Doty, University of Texas; Western Zone, Melvin H. Geist, Willamette University. Albert Riemschneider of the Baldwin Wallace Col-

lege is treasurer and Burnet C. Tuthill of Southwestern College, Memphis, is secretary. James T. Quarles of the University of Missouri was chairman of the nominating committee.

With Dr. Hanson as presiding officer, the opening session was given over to reports of the officers and heads of the several committees. Beside the secretary's and treasurer's reports, Price Doyle of the Murray State Teachers College, Murray, Kentucky, submitted a report for the Commission on Publicity; Ottokar Cadek of the Cadek Conservatory, Chattanooga, Tennessee, for the Commission on Ethics; James T. Quarles, of the University of Missouri, for the Library Committee; Ralph E. Clewell of the Western Reserve Academy, for the Committee on Preparatory Schools, and Burnet C. Tuthill, Memphis College of Music, for the Committee on Junior Colleges.

Earl V. Moore, of the University of Michigan, reporting for the Commission on Curricula, recommended that the following schools be promoted to full membership: Fort Hays State Teachers College, Hays, Kans.; Ithaca College, Ithaca, N. Y.; Lebanon Valley College, Annville, Pa.;

Ohio State University, Otterbein College, Westerville, O.; St. Marys College, Xavier, Kans.; Shenandoah Conservatory, Dayton, Va., and Westminster Choir College, and that the following schools be promoted to full membership in the Liberal Arts classification: Albion College, Albion, Mich.; Iowa State Teachers College, and Marysville College, Marysville, Tenn. The following schools were recommended for election to Associate Membership: Howard University School of Music, Washington, D. C.; Mundelein College, Chicago, and Oklahoma City University.

The afternoon session was devoted to a report by Price Doyle of a special NASM committee formed to work with a committee of the American Association of Teachers Colleges, and the report of the Graduate Committee, of which Dr. Hanson is chairman. The latter report was an extensive one and included a list of schools already approved by the Association and the special field in which each had been approved, as well as a reconsideration of the standards and requirements for entrance into graduate work, and a discussion of graduate

(Continued on page 30)



## MTNA Meeting

(Continued from page 29)

College, Memphis, Tenn., discussing the Civic Orchestra; Music School Director, Mrs. Guy P. Gannett, president, National Federation of Music Clubs, discussing the work of the Music Clubs in the United States, and C. M. Tremaine, discussing the work of the National Bureau for the Advancement of Music.

The Psychology section was devoted to a Symposium of Dynamics. Appearing on the program was Abe Pinsky of Haverford College, Pa.; Arnold Small, University of Iowa, and Barrett Stout, Louisiana State University, discussing the Physics of

Dynamics in Musical Instruments and the Human Voice.

Interspersed among the papers and talks were numerous musical interludes of high quality. Especial mention should be first made of the pre-convention concert of chamber music at the Taft Museum on Wednesday evening when, before a large audience, the Roth String Quartet gave a delightful performance by works of Roy Harris, Eugene Goossens and Quincy Porter.

A social hour with refreshments followed the program. Other musical interludes included a program by the Western College Singers under Everett B. Helm; a recital of American Folk Music by John Jacob Niles, a program at the banquet of the Glee Club of the University of Cincinnati directed by Sherwood Kains, a Quintet of Brass Instruments from Indiana University, a harpsichord recital

by Hilda Hones, and at the Church and Choral Music session, sonatas for organ and strings played by Martin Eshleman and Alea Greco, violins; and Marysue Barnes, cello; as well as a performance of the Gustav Holst "The Hymn of Jesus", sung by the augmented chorus of Christ Church with piano and organ accompaniment and directed by Willis Beckett. This interesting program was arranged by Parvin Titus. Members of the MTNA had a splendid opportunity to witness the Ballet Theatre, appearing in Music Hall with the Cincinnati Symphony.

The annual banquet of the MTNA and NASM was a brilliant affair with 379 present. Acting as toastmaster was Dr. Howard Hanson. Excellent talks were provided by Dr. Eugene Goossens, conductor of the Cincinnati Symphony, and Dr. James Francis Cooke, president of the Presser Foundation.

The Federation of Music Clubs' luncheon was equally successful, with around 500 in attendance, the national president, Mrs. Guy P. Gannett, presiding, and the main address given by Dr. Howard Hanson.

Overflow luncheons for the most part were held by Phi Mu Alpha, Pi Kappa Lambda, Sigma Alpha Iota, Mu Phi Epsilon, and the American Musicological Society, with their national presidents in attendance.

The music publishers of the country were splendidly represented with a showing of books and music which completely filled the large exhibition space. Special commendation should be made to C. E. Lutton, who so ably managed the details of this important part of the convention.

those envisioned for other fields such as liberal arts, law, engineering, etc."

(2) "In so far as compatible with graduation requirements for the professional degrees in music, institutional members of NASM wish to record publicly their intent to co-operate with educational institutions in other fields, in the acceptance of credit for military service and for work undertaken through the Armed Forces Institute and the Army and Navy Specialized Training Program".

"Pending the development among all educational institutions—general and specialized—of a practical policy for acceptance, the schools of music declare their intention to evaluate such credits sympathetically, and at the same time to reiterate the responsibility devolving upon the schools of music for protecting the standards and integrity of the professional degrees in music".

### Research Council Proposed

Dr. Hanson spoke of future plans for a Research Council within the Association and also expressed the indebtedness and his own sincere admiration for the original group who, under his chairmanship, had made up the first Commission on Curricula. He paid special tribute to such men as the late John J. Hattstaedt, Harold Randolph and Gilbert R. Combs.

The new president, Donald M. Swarthout, then addressed the Association, expressing the feeling of honor and responsibility of the heavy task assigned to him and his high appreciation of the splendid work done by his predecessor, Dr. Hanson, and by such men within the Association as Dr. Moore, Treasurer Riemenschneider, and Secretary Tuthill. He pledged the Association his best efforts to carry on the important work that lies just ahead.

The NASM will meet for its next annual session at Detroit on February 16 and 17, 1945, following a two-and-one-half-day meeting of the Music Teachers' National Association in the same city.

## NASM Meeting

(Continued from page 29)

curricula as now offered by member schools. Dr. Hanson recommended further that the Graduate Committee rather than continuing as a special committee, be made a regular Commission of the Association, and this recommendation was moved, seconded, and passed by the Association.

The third general session was given over to several important matters. Arthur Larson of the Eastman School of Music presented a summary of an investigation of current requirements for Certification of Public School Music Teachers in various states. Following Mr. Larson, the Association heard informative talks by Dr. W. Lloyd Sprouse, in charge of certification of teachers for the Ohio State Department of Education, who called attention to efforts being made to bring about reciprocity between state officials of certification in neighboring states; and by Dr. Richard E. Jagers, Director of Teacher Education in Kentucky, who offered valuable suggestions on increased cooperation between the NASM and the various state departments of education. The Association next heard from Dr. Earl V. Moore on "The Returning Service Man and His Problems in the Field of Music". The two following resolutions were presented by Dr. Moore and adopted by the Association:

### Resolutions Adopted

(1) "In view of the legislation pending in the Congress concerning federal assistance for the retraining and rehabilitation of veterans, the NASM wishes to record its emphatic approval of the basic principle involved—namely, that the Government has a moral responsibility to assist in returning the service man to civilian life equipped to meet the competition in his chosen field of employment, and that the opportunities for training or retraining in music be comparable to

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## New York Concerts

(Continued from page 21)

piano, a group of songs for mezzo-soprano and a String Quintet in one movement called "Revolt in the Warsaw Ghetto."

The compositions on the first half of the program, which was as much as this reviewer managed to hear, were couched in what, for convenience, one may call a modernist idiom. That is not to say that they all sounded alike. The present listener, for instance, found himself drawing distinctions and more pleased with the Sonatina written in 1939 than with the Quartet

composed a year later. On the whole, however, the music sounded a good deal like what one is accustomed to hear at the sessions of the League of Composers. Some may have awaited with trepidation the "Revolt in the Warsaw Ghetto" as represented by four string players fortified by a contrabass. The piece proved to be music of a sad and civil cast rather than the dire tone picture one might have anticipated, and the sounds of the double bass could conceivably have been interpreted as the voice of the underground.

The artists engaged in diffusing these works were Stefan Sopkin, Paul Pitovsky, Selig Posner, Leo Rostal, who made up the string quartet; Milton Kaye, pianist; Harry Moskovitz, flutist; Milton Kestenbaum, double bass; Mary Frances Lehnerts, mezzo-soprano, and, of course, the composer herself, who played piano. P.

### Polish Music Festival

An all-Polish program has one invariable advantage—it never fails to offer a Chopin concerto and consequently assures at least that much good music. At the "Festival of Polish Music" sponsored by the Polish Institute of Arts and Sciences in America in commemoration of Poland's Constitution Day and held in Carnegie Hall the evening of May 4 it was the F Minor which furnished the chief solace of the occasion. The pianist was Witold Malcuzyński who played with great clarity and technical address but also rather coldly and with a tone generally hard and deficient in singing quality. He received an ovation at the close of the work and added the A Flat Polonaise as an encore.

The orchestra made up of 80 Philharmonic-Symphony members under the direction of Gregor Fittlerberg, a conductor of abundant spirit and routine, prefaced the concerto with an early Suite in E Flat, by Sigismund Stojowski, and a Suite for Strings by Felix Labunski, first given in San Francisco in 1942 but not yet heard in New York. Both works are fluent and agreeable if not particularly original music. The Stojowski Suite, admirably orchestrated, shows Brahmsian and Wagnerian derivations, while Mr. Labunski's light-waisted but well written composition betrays its author's familiarity with models like Stravinsky and Milhaud. Following his work he was called several times to the stage.

Szymanowski monopolized the latter half of the evening with his "Harnasie" Ballet and his Violin Concerto, in which Bronislaw Huberman played the solo part with technical virtuosity of a high order and with fervid zeal. Szymanowski understood every trick of instrumentation and Chopin as good as none. But to one listener there is more music in five bars of the F Minor Concerto than in the hour-long glitter and racket of the Szymanowski effusions. The evening opened with the Polish anthem on the heels of "The Star-Spangled Banner". P.

### Elsa Baklor, Soprano

The recital given at the Times Hall by Elsa Baklor, soprano, on the evening of May 9, turned out to be an affair of rather more than average merit. It was not, strictly speaking, a surprise, for the lady had appeared in this city a number of years ago and on that occasion gathered an assortment of critical compliments. She appears to have quite an international background, for she was born in Virginia of Hungarian parentage, spent her early girlhood in Budapest, passed her Summers in Vienna and received part of her musical education in Baltimore. She has been by turns opera singer, diseuse and recitalist.

Her Times Hall program ranged through songs in Russian, German, French, Hungarian and Spanish, in all of which tongues she seemed com-

fortably at home. It began with Rachmaninoff's wordless "Vocalise", which she delivered with remarkable length and control of breath. Songs by Balakireff, Tchaikovsky, Mahler, Strauss, Ravel, Koechlin, Grovlez, Granados, Longas, Obradors, as well as a group of Hungarian folk numbers followed. In music calling for delicacy of treatment and the employment of mezza voce Miss Baklor was at her best. Except at the top of the scale the voice had a charming lyric quality and she exhibited taste and style as well as a carefully cultivated diction. In songs of a more vigorous character her tones sometimes took on an edge. It was music like Strauss's "Ständchen", Ravel's "La Flute Enchantée", Grovlez's "Guitares et Mandolines" and, most particularly, the Hungarian folk group that found her most congenially in her element.

A fair audience greeted her with

much warmth. She enjoyed capital support from André Skalski at the piano. P.

### Golden Hill Chorus, May 6

The Golden Hill Chorus, under George Mead, gave its 10th anniversary concert at Town Hall on the evening of May 6. In the varied program presented, the chorus was assisted by the Down Town Glee Club.

The program of the Golden Hill Chorus included the Prayer from Humperdinck's "Hansel and Gretel", Wagner's "Träume", works by Bizet and Smetana, Chilean and Swedish folk songs, and other American works. The Down Town Glee Club sang Scotch and Czechoslovak folk songs and the Chorus of Norwegian Sailors from Wagner's "The Flying Dutchman".

The combined choruses were heard (Continued on page 35)

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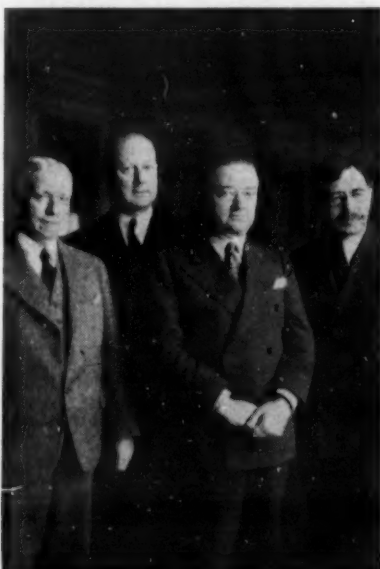
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## Conservatory Plans Summer Session

CHICAGO.—Most of the members of the American Conservatory of Music faculty will be present for the Summer Master Classes, which are now in progress. Three consecutive sessions are scheduled, with the main one running from June 22 to Aug. 2.

Among the teachers who will be



Faculty Members of the American Conservatory of Music (Left to Right): Theodore Harrison, Rudolph Reuter, Edward Collins and Heniot Levy, Who Will Teach During the Summer Session

present are Heniot Levy, Edward Collins and Merle West of the piano faculty; Theodore Harrison and Louis Rousseau of the voice department and Scott Willits of the violin faculty. A series of artist concerts will be given by members of the faculty including Heniot Levy and Edward Collins, pianists.

One of the features of the summer session will be the normal class in children's musical training. Intensive classes in piano methods for public school will be given by Gail Martin Haake and her assistants.

M. McL.

## Settlement Music Schools Hold Fourth Annual Conference

The fourth annual conference of the National Guild of Community Music Schools was held at Turtle Bay Music School, New York, on April 18. Following introductory remarks by the president, there was a business meeting. Round table discussions filled the rest of the morning session under the chairmanship of Mrs. William C. Worth of the All Newton Music School, Newton, Mass. An address was made by James H. Remley, director of music education, Newton, Mass. Chairmen of the afternoon sessions were Albert J. Kennedy of the University Settlement, New York; Melzar Chaffee of the Music School Settlement, New York; Florence Finnegan of the Settlement Music School, Philadelphia; Mrs. Alma Adams of Turtle Bay Music School, and Edith Otis of Brooklyn Music School Settlement.

## Queena Mario Travels To Hear Pupils in Opera

Queena Mario, formerly of the Metropolitan Opera, now on the faculty of the Juilliard Graduate School, flew to Boston on April 11 to hear her pupil

Audrey Bowman as The Queen of the Night in "The Magic Flute" with the Metropolitan. Annette Burford, who sang Constanza, and Carolin Whittingham, who appeared as Blondchen in the Juilliard School's production of Mozart's "The Abduction from the Seraglio" are Mario pupils. Edward Kane, tenor, appeared as Turiddu at the Civic Center on May 5. On May 8 Mme. Mario flew to Montreal to hear Andzia Kuzak as The Queen of Shemaka in "Le Coq d'Or" under Emil Cooper's baton. She was scheduled to go to Allentown, Penn., to hear Ethel Barrymore Colt in "La Traviata". Mme. Mario will spend a month resting on her farm at Bethel, Conn., before taking up her duties at the Juilliard Summer School and will later go to Chautauqua where several of her pupils are to sing in opera.

## Chicago Hears Molitore Pupils

CHICAGO—Edward Molitore, baritone, of the faculty of Chicago Musical College, reports the following activities of his pupils: Naomi Bersch, soprano, was soloist on the Women's Musical Club's Chicago composers' program; Augusta Petkovsek, soprano at the Service Men's Center, Auditorium Theater; Marilyn Hash, soprano, soloist at the Dayton, Ohio, Art Institute Concerts; Miss Hash and Alberta Eikenberry, soprano, were the winners of the Mary Ganz Scholarship awarded by the college; Dempsey Ward, bass-baritone, appeared with the National Negro Opera Guild's production of "La Traviata" in Pittsburgh and in Madison Square Garden, New York. Camilla Tenters Molitore, soprano, also member of the faculty, presented in recital at the Wisconsin College of Music: Helen Christman, Ruth Ann Huffman, Mary Helen Roob, Carol Schaeve, Virginia Schoenwetter, Marian Tannhauser, and Jeanne Trittin. Mary Joe Carroll and Jeanne Zeller were the accompanists.

## New Course Offered At Peabody Summer School

BALTIMORE—The Summer School of the Peabody Conservatory of Music has arranged a workshop for elementary music teachers, designed to assist not only the regular elementary school classroom teacher of all grades, but also the special teachers and the music supervisors. The course will include instrumental instruction, observation classes, courses in methodology, and personal conferences. The course will be for six weeks from June 26 to Aug. 5, and will be conducted by Leah Thorpe, an expert demonstration teacher who has had many years of experience in all phases of public school music. She will be assisted by Dr. Ernest G. Hesser, director of the Baltimore Department of Music Education, and Osmar Steinwald, who will give orchestral instruction. The course has the approval of the State Department of Education of Maryland and the Department of Education of Baltimore, and will be available for credits.

## Associated Music Teachers Hold Meeting

The Associated Music Teachers League held a meeting in the Steinway Concert Hall on April 27. Everett Engstrom spoke on "Some Fundamentals of Choral Directing"; Anna Shore Mount, on "The Musical Standards of the Guild of American Organists"; and Waldemar Lind on "A Successful Approach to Violin Playing. Mildred Lind, violinist, was heard in a suite by Sinding.

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Willem Durieux, cellist. (Seated, Left to Right) Eleanor Troemel and Nadia  
Reisenberg, Pianists; Lonny Mayer, Soprano; Alix Young Maruchess, Violist;  
and Mildred Hunt, Flutist

The Brooklyn Chamber Music Society, which recently completed its sixth season under the direction of its founder, Carl Tollefsen, has presented several unusual programs this year. Its personnel includes Mr. Tollefsen and Alfred Troemel, violin; Alix Young-Maruchess and Alfredo Baldassarri, violas; Willem Durieux and Virginia Nolte, cellos; and Elinor Troemel, piano.

At the final concert guest artists included Nadia Reisenberg, pianist; John Corigliano, violinist; Lonny Mayer, soprano; and Mildred Hunt, flutist. The program, which was given in the Brooklyn Academy of Music, included Weber's Scotch Songs for soprano, flute, violin, cello and piano with Miss Mayer as soloist; the

Franck Violin Sonata, played by Mr. Corigliano and Miss Reisenberg; a Concerto for flute and strings by Hasse, with Miss Hunt as soloist; a group of Schubert Lieder sung by Miss Mayer accompanied by Elinor Troemel; and Mozart's String Quintet in G Minor.

Other special programs heard earlier in the season have included an all-Scandinavian concert with Karin Branzell among the guest artists; a concert honoring Alexandre Gretchaninoff; a program with Henry Cowell as guest artist in several of his works; an evening of rare music from the 17th and 18th centuries played upon instruments of the period and an all-Grieg program in commemoration of the composer's centennial.

### Giuffrida Pupils Fill Important Engagements

Jess Walters, baritone, pupil of Luigi Giuffrida, will tour in the near future with the newly formed New York Opera Guild Company, as Tonio in "Pagliacci". Following this, he will be heard with the St. Louis Opera Company, and next Autumn will be a member of the National Opera Quartet. During the past Winter he was a member of the Connecticut Opera Company. Frances McCann, soprano, who sang during the Winter in "Rosalinda" and "The Vagabond King", has been engaged by MGM and is being groomed for pictures in their Hollywood studio. Helena Bliss, soprano, who recently completed a tour with the Philadelphia Opera Company, is now appearing with the San Francisco Light Opera Company. Jane Lawrence, soprano, has signed with Columbia Pictures.

### Knitzer and Shure Give Recital At Cleveland Institute

CLEVELAND.—Joseph Knitzer, violinist, and Leonard Shure, pianist, gave a sonata recital in Clapp Hall at the Institute of Music on the evening of April 20. The program included Schubert's Duo in A; Mozart's Sonata No. 15, in B Flat (K 454), and Brahms's D Minor Sonata.

### Cape Cod Center To Aid Service Men

The Cape Cod Musical Arts Center at East Brewster, Mass., will afford former professional orchestra players and singers, honorably discharged from the Armed Forces, an opportunity for rehabilitation through renewed

activities. Applications are now being received at the New York offices, 100 West 57th Street, and at the camp headquarters.

The opening is scheduled for June 29 and a limited number of reservations are still open. Ralph W. Stone, artistic director, will furnish detailed information and interviews may be arranged by letter.

### Janet Fairbank Heard at Educational Centers

Janet Fairbank, soprano, was heard in a program of songs by contemporary American composers at De Pauw University on April 11. On April 14, she sang on the University of Chicago's Composers Concerts Series with an orchestra under Hans Lange. On April 30, she sang two groups of songs by American composers at a concert by the National Association of Composers and Conductors. These included a group by Normand Lockwood, accompanied by the composer.

### Advanced Students at Mannes School Giving Concert Series

Advanced students at the Mannes School are appearing in a series of recitals during May. On May 8, singers were heard. Announced for May 13 were operatic excerpts by members of the opera class; May 15, violin solos and violin and cello sonatas; May 17, violin, cello, piano and singing; May 23, concertos with orchestra; May 24, Bella Medoff and Shirley Van Brunt, pianists; May 25, Cuca Franceschi, violin, and Barbara Aymar and Beatrice Schroeder, harp, and May 26, string quartets by members of the chamber music classes.

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## Orchestra Concerts in New York

### Barzin and His Forces Offer a Dance Program

National Orchestral Association, Leon Barzin, conductor. Assisting artists: The Duncan Dance Guild, consisting of the American Dance Group, Julia Leven Dance Group, Lilian Rosenberg Dance Group and Anita Zahn Dancers. Carnegie Hall, April 24, evening:

Suite No. 2, in B Minor.....Bach  
"Les Petits Riens".....Mozart  
"Pièce Heroïque".....Franck-O'Connell  
"The Planets".....Gustav Holst  
"Pictures at an Exhibition".....Mussorgsky-Leonardi

This program possessed a special interest in that it was designed to illustrate the dance and its relation to music. In order to give the dancers full command of the stage several rows of seats had been removed from the pit and the orchestra was placed in the space thus created, the conductor taking his position at the head of the center aisle.

The program, beginning with a suite of dance forms by Bach and proceeding to the interpretative suggestiveness of Holst's "Planets" and the Moussorgsky "Pictures", was well chosen for its avowed purpose, and the performances by the various groups were well planned, while individual distinction was attained by several of the soloists. The most en-

tertaining number was Mozart's "Les Petits Riens", partly because of the delectable music itself and partly because the different movements were danced by little children with engaging charm. Franck's "Pièce Heroïque", concerning Jeanne d'Arc, with Julia Levin as soloist, and the Holst "Planets", with Miss Leven, Anita Zahn and Rosemarie Beenk as soloists, were the most successfully portrayed of the later works, and these were set forth with considerable skill and imaginative resourcefulness. The Mussorgsky "Pictures" were less convincing.

Soloists besides those already mentioned were Rae Sands, Kathleen Hinni, Annabelle Gold, Virginia Noble, Alice Hromy, Betty McDermid, Ann Anixt and Lila Levy. Mr. Barzin kept his forces on the stage and in the pit well in hand, the orchestra giving a good account of itself in a field new to it. C.

### NBC Symphony Gives Rachmaninoff Program

NBC Symphony. Frank Black conducting. Studio 8 H, Radio City. April 23, afternoon:

#### RACHMANINOFF PROGRAM

Symphonic Dances, Op. 45  
Third Movement from Second Symphony  
Prelude in C Sharp Minor, Op. 3, No. 2

Aside from the Symphonic Dances, which, though not outstanding Rachmaninoff, remain good music and worthy of a hearing, the other two listed works provided a source of irritation to at least one listener. If a program of Rachmaninoff is to be given, it would be a good idea to offer some representative works of the composer, not merely a potpourri of dissociated works.

The Second Symphony's beauty does not become enhanced when performed piecemeal and there is no reason why a major symphony orchestra with an hour of air time needs resort to this expedient to offer more works in a program. The hour would have been filled very well with a performance of the entire symphony. As for the ubiquitous C sharp minor prelude, Mr. Black's arrangement left nothing unsaid which hadn't been said better thirty years ago. K.

### Mischakoff Is Soloist With the NBC Symphony

NBC Symphony. Frank Black, conductor. Guest soloist: Mischa Mischakoff, violinist. Studio 8H, Radio City, April 30, afternoon:

"In Springtime" Overture.....Goldmark  
Violin Concerto No. 2, in D Minor, Op. 22 .....Wieniawski  
"Les Préludes" .....Liszt

The timely freshness of the music of the Goldmark overture made the work an especially appropriate choice for the opening of the program on this occasion and it was played with due grace and expressiveness. The place of honor was given to Mr. Mischakoff and the Wieniawski concerto, of which the violinist gave an admirable performance, technically facile and clean in articulation, impeccably accurate in intonation and judiciously proportioned.

The two corner movements were the most impressive of the three, the last movement, "a la Zingara", being played with special verve and dash, while the popular Romanza was made tonally effective without a by any means exhaustive exploitation of its emotional glow. Dr. Black and the orchestra were completely en rapport with the soloist and the audience responded with an enthusiastic tribute of applause at the end of the work.

Liszt's "Les Préludes" received a straightforward reading that permitted the warmly scored melodic elements of the symphonic poem to make their customary direct appeal. C.



The Bary Ensemble Is Entertained in Montreal at Au Lutin by Robert Paradis of the Willis Piano Company. From the Left: Mara Sebrisansky, Violinist (Feeding the Cafe's Mascot); Gertrude Bary, Pianist; Lorna Wren, Flutist; Virginia Peterson, Cellist, and Mr. Paradis

### New York Little Symphony

New York Little Symphony, Joseph Barone, founder-conductor. Soloists, Dimitry Markevitch, cellist; Anley Loran, pianist. Carnegie Chamber Music Hall, April 21, evening:

Symphony No. 35 in D "Haffner" Mozart  
Concerto for Cello in B Flat Boccherini  
Dimitry Markevitch  
Suite No. 2 .....Stravinsky  
Concerto for Piano .....Shostakovich  
Anley Loran

Both soloists were debutants, Cpl. Markevitch being temporarily released from military duties to make the appearance. Of the two, the cellist came off better, probably because he had a more consistent and more rational medium. Miss Loran was technically the better though why anyone wants to play Shostakovich's flibbertigibbet concerto at all, is open to question. A further appearance in a less unrestrained work will probably yield even better results. Mr. Markevitch has a fine tone and a musicianly understanding, apparently. Time should do the rest.

Of the orchestral works, the Mozart was the better piece of playing just as it is better music. Stravinsky's version of his tinkly pieces, originally two sets of "pièces faciles" were not especially impressive. The orchestra, as a whole, played creditably and Mr. Barone conducted with efficiency. H.

### Philharmonic-Symphony Plays at Hunter College

The sixth and final concert of the series given by members of the Philharmonic-Symphony under Wheeler Beckett at Hunter College, was given on the afternoon of May 1. Mary Hopple, contralto, was soloist. The program began with the Prelude to "Lohengrin" which was followed by Mr. Beckett's "Cinderella" Fantasy. The Finale from Brahms's First Symphony closed the first half of the program. Following the intermission, excerpts from "Carmen" were given with Miss Hopple singing the Habanera, the solo in the Card Scene and the Gypsy Song from Act II.

### Mozart Chamber Orchestra

The Mozart Chamber Orchestra was presented by the music school of the Henry Street Settlement in a delightful concert conducted by Robert Scholz in the Times Hall on the evening of April 25. Not only in technical accomplishment but in musical spirit the playing was exceptional for boys and girls so young. The program included Mozart's "Kleine Nachtmusik" (K. 525); two excerpts from Hindemith's Pieces for Strings, Op. 44; Haydn's Symphony in G. No.

88; an Adagio by Fiorillo, a Gigue by Tipoli and a Menuet by Schobert in arrangements by Mr. Scholz; and Mozart's "Haffner" Symphony (K. 385).

In the "lively" section of the Hindemith work, Stuart Canin played the brilliant violin solo passage with an assurance and eloquence which promise well for his future. During the intermission Newbold Morris, president of the city council, was heard in a brief address. In the audience were many distinguished musicians. N.

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## New York Concerts

(Continued from page 31)

in works by Elgar, Sullivan and Rachmaninoff, and concluded with the "Hallelujah" from Handel's "Judas Maccabeus". A large and responsive audience attended. K.

### Nathan Milstein

For the Coordinating Council of French Relief Societies at 457 Madison Avenue, Nathan Milstein provided an evening of exquisite violin playing on the evening of April 26. His program included the Vitali Chaconne, the Bach Prelude and Gavotte in E for violin alone, Lalo's "Symphonie Espagnole" and a group of shorter pieces. All of these last were notable bits of style and charm—the violinist's own arrangements of Chopin's Posthumous Nocturne in C Sharp Minor

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and Mussorgsky's "La Couturière"; Ravel's "Habanera"; Debussy's "Minstrels" and Wieniawski's Scherzo and Tarantella. Among encores was a wizardlike performance of Sarasate's "Carmen" fantasy. Valentin Pavlovsky accompanied.

Q.

### William Cooper, Bass-Baritone

William Cooper brought a bass-baritone voice of good compass and volume to the program he offered at his recital at Carnegie Chamber Hall on the evening of May 7 and, from time to time, the ability to color it to effective purpose. It is a voice that would seem capable of better effects than were prevailingly achieved on this occasion as a tendency to spread the louder tones robbed them of the richness that better focussing might have produced and the quality in general was drier than it apparently needed to be.

The singer addressed himself with seriousness of purpose to a program that began with a Haydn air and three old English songs and further included the aria, "Il lacerato spirito" from Verdi's "Simon Boccanegra", the Four Serious Songs by Brahms, songs by Beethoven, Scarlatti, Respighi, Cimara, Mussorgsky and Warren and two Spirituals. Miriam Le Mon was the efficient accompanist.

C.

### Downtown Glee Club

The Down Town Glee Club, with George Mead conducting, presented its Spring concert at Carnegie Hall on the evening of May 3. The program consisted of music by Wagner, Rachmaninoff, Philip James and others, as well as a group of Scotch, German, Austrian and Czecho-Slovak songs. Lucius Metz, tenor, sang a group of songs with piano accompaniment, and after the intermission was soloist with the Club in "Before the Dawn" by Frank Harling. Joseph Emonts, cellist, provided an expert obbligato in the latter number. Stuart Ross was the accompanist and Clinton Reed the organist.

J.

### Mary Canberg, Violinist

Mary Canberg, violinist, with Dika Newlin at the piano, gave a recital in the Barbizon Hotel on the evening of May 9. Miss Canberg gave an excellent rendition of the Franck Sonata, ably assisted by Miss Newlin as the first part of her program. Later she was heard in works by Kreisler, Handel, Rimsky-Korsakoff and the A Minor Concerto of Vieuxtemps.

N.

### Inez Bull, Soprano

Inez Bull, soprano, said to be a relative of Ole Bull, gave a recital in the Chamber Music Hall on the afternoon of April 30, with Vincent de Sola at the piano. Miss Bull was heard in arias from "The Marriage of Figaro", "Lucia di Lammermoor" and "La Perle du Brésil", also songs by Spohr, Haydn, Grieg, Fauré and others, and closed the program with "Let Freedom Ring" composed by herself.

N.

### Friendly Sons of Saint Patrick

A large audience enthusiastically applauded a concert by the Glee Club of the Friendly Sons of Saint Patrick at the Town Hall the evening of April 27. The Club sang under the direction of George Mead a "Hail to the Friendly Sons", composed by its founder, Victor Herbert, and later was heard in a number of excerpts from the Victor Herbert operettas. Folk-song arrangements as well as songs and choruses by Handel, Schubert and Liza Lehmann made up the other choral contributions.

The soloists of the evening included John Griffin, William Kennedy, John McHugh, and Everett McCooey. Arthur Bauer was the accompanist.

Y.

## Ballet Theatre Revives "Barn Dance"

Virtually a novelty because it had not been seen since the days when Catherine Littlefield composed it for the Philadelphia Ballet, "Barn Dance" was the Ballet Theatre's newest undertaking of the current season, given on the evening of May 9 at the Metropolitan Opera. The choreographer's sister, Dorothea, and Thomas Cannon of the original cast again danced their roles as the Light Maiden and the City Slicker respectively. A large audience applauded the gaiety and spirit of the piece.

Although by comparison with the later "Rodeo" and "Fancy Free" the "Barn Dance" seems far from eloquent, its flashing patterns, good humor and abundant energy are on the credit side. Each, however, carries with it the seed of visual and emotional dissatisfaction, for the patterns are too stylized to represent a true folk feeling, the humor skims the surface and never reaches into individual characterization and the energy is somewhat tiring. The effect is often of a three-ring cir-

cus, dividing the attention. The accompanying music, good old tunes arranged by David Guion, John Powell and L. M. Gottschalk, provides a delightful and familiar flavor. The plot is slight, involving preparation by all "the folks" for a barn dance, interrupted by the pair from the city who scandalize the Deacon and the mothers, and the eventual "repentance" of the two, who are absorbed into the fold in a grand whirl. John Taras and Simon Semenov have other leading roles. Antal Dorati conducted. Scene and costumes were by Salvatore Pinto.

The company, extending its season to May 21, presented works already familiar to this or last season's audience during the last week of April and the first fortnight in May.

Q.

### Ballet Russe de Monte Carlo

Completes Season

The Ballet Russe de Monte Carlo completed its season at the New York City Center on April 23. Franz Allers, who had been prevented by illness from conducting the orchestra earlier in the series, returned to lead several evenings before the close.

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## Arthur Lora

SOLO FLUTIST—METROPOLITAN OPERA ASS'N  
FACULTY—Julliard School of Music  
Manhattan School of Music  
Conservatoire De Musique et D'Art Dramatique Montreal, Canada  
Suite 25 • • • • • 1425 Broadway, New York City

## KURTZ

Violinist and Assistant Director  
N. Y. COLLEGE of MUSIC

114 East 85th Street—BU. 8-9377

Residence Studio: 1060 PARK AVENUE, NEW YORK CITY—SA. 2-6915



# NEW MUSIC: SPAM Sonatina and Sonata Issued

## VIOLIN SONATINA BY KUBIK AS SPAM PUBLICATION

AS one of the compositions chosen for sponsorship by the Society for the Publication of American Music for its twenty-fourth season, a Sonatina for Violin and Piano by Gail Kubik has been published by G. Schirmer for the organization. This is a work in three movements that bears the characteristic earmarks of the composer's strongly individual style. Here again is shown a predilection for a well-defined and prevailing melodic line, and even though the idiom may not be a very ingratiating one to many people there is a pronounced imaginative quality in the music and with it a stimulating vitality.

The two corner movements are designated, respectively, "Moderately fast, unhurried", and "In the manner of a toccata: fast, briskly, with rough force", while the movement between is marked "Fairly slow, but with movement". It is based upon part of the composer's incidental music for the Max Catto play, "They Walk Alone". A first impression is that the opening movement is the most readily engaging of the three, all of which are structurally compact. The violin part has been edited by Louis Kaufman.

## SOWERBY CLARINET SONATA IS AUSPICIOUSLY SPONSORED

AS another work sponsored by the Society for the Publication of American Music a Sonata for clarinet (or viola) and piano by Leo Sowerby has now been released by G. Schirmer. This new American opus is an extended work in four movements bearing the impress of Mr. Sowerby's most advanced manner of writing, which is to say that an idiom which on first meeting may seem austere even to the point of being somewhat forbidding in places reveals itself as musically much more friendly on closer acquaintance.

The composer has an imagination of strongly individual quality and if it at no time in this work expresses itself with really enkindling warmth it preserves a stimulating tang in most of the moods encompassed. There are four movements. The first, contrary to custom, is prevailingly slow and sombre, yes, and bleak. The third is also on the slowish order, with marked deviations, and here Mr. Sowerby achieves a welcome suavity of style in the broad and rounded curving of the melodic phrases and the more expansive treatment of the piano. The second movement, designated "exuberantly but not too fast," is refreshingly gay and light-hearted, while the closing "bright and merry" movement reflects its given "key" in a somewhat more self-conscious manner for all its vivacity.

As is usual in this composer's works, there is a strongly cohesive structural design in every movement, and from this the music derives fundamental



Leo Sowerby — Gail Kubik

strength. Its significance as an American example of creative art justifies its choice by the Society sponsoring it.

## A NEW LILY STRICKLAND SONG AND JAMES COOKE PIANO PIECES

THE fluency in writing that comes from extended experience is once again evident in Lily Strickland's latest song, "Why Can't I?", recently published by the Theodore Presser Company. This is a song of appealing sentiment and a gay little lilt, with melodiously shaped phrases that breathe happiness of spirit in making the frank avowal that climaxes each stanza. Not only the music but the words also are Miss Strickland's, so that it is little wonder that music and text are so perfectly wedded in a charmingly fragrant little song. It is written for high voice.

Presser also publishes a graceful "Valse Débutante" for piano solo by James Francis Cooke, a piece comparatively simple technically but one that demands sensitive responsiveness to make its melodic character fully expressive, and an effectively fashioned arrangement for two pianos by Silvio Scionti of the colorful and dashing "Fire Dance", or scherzo-tarantelle, from Mr. Cooke's "Italian Lakes" Suite for piano. Still another new issue is an arrangement by William H. Thompson for left hand alone of the "Londonderry Air," an arrangement that should prove a boon to teachers.

## SONGS OF ALLIED NATIONS FOR WOMEN'S CHORAL GROUPS

AS a special gesture to women's choruses J. Fischer & Bro. have brought out a collection of Selected Choruses of the Allied Nations as compiled by Albert P. Stewart and arranged for women's voices in three parts in all but two instances. The Scotch song, "Flow Gently, Sweet Afton", is arranged by W. Rhys Herbert for two sopranos and two altos and the Medley of American Patriotic Songs is written by S. T. Paul for two parts.

The collection does not pretend to cover the entire group of United Nations. Only ten, in fact, are represented, but the material has been well

chosen. The first given is the Chilean folksong, "River, River", arranged as a part-song by Stephen Zoltai, and then comes the Czechoslovakian folksong, "Wake Thee Now, Dearest", harmonized, arranged and provided with English words by Deems Taylor. For those who prefer to sing the original text a pronunciation table showing the equivalents in English sounds of the Czechoslovakian alphabet is conveniently appended.

For Russia Tchaikovsky's Russian dance, "Trepak", in an arrangement by Franz Bornschein, is used; for Mexico, "Beautiful Sky" ("Cielito Lindo"), in Edward Harris's arrangement; for Peru and Brazil Howard D. McKinney's "Andean Festival" and "Tutu Maramba", respectively, which are reviewed elsewhere in these columns, and for China Quinto Maganini's "A Temple Chant". "Flow Gently, Sweet Afton" represents Scotland, "Nobody Coming to Marry Me", the old English folksong, as arranged by George Strickland, represents England, and S. T. Paul's Medley of American Patriotic Songs in fashioned out of substantial snatches of "Columbia, the Gem of the Ocean", "Marching Through Georgia", "Yankee Doodle", "Dixie", "Kingdom Come", "The Battle Cry of Freedom" and "The Red, White and Blue."

## LA FORGE BASES GIPSY SONG ON BRAHMS "HUNGARIAN DANCES"

FRANK LA FORGE has provided singers with high voices with another unusually effective vehicle with his "Gipsy Melodies", recently published by Carl Fischer. It is based on the Hungarian Dances of Brahms, and the versatile arranger has again supplied a well-expressed poetic text perfectly adapted to the music.

Besides being a composer of broad craftsmanship and ripe artistry in his own right Mr. La Forge has long been an expert in the art of arranging the music of others for the voice, and with each new arrangement his skill seems to develop a still richer resourcefulness. Hence, this newest example of his artistic ingenuity forms ideal material for a flexible high soprano that is allied with a temperament sympathetic to the varying moods of gypsy music. The range is from E on the lowest line of the staff to high A.

## M. WOOD HILL'S "FABLES" ISSUED IN NEW ARRANGEMENT

M. WOOD HILL has newly arranged her set of five "Aesop's Fables" for voice and orchestra and in this form the set is released by J. Fischer. The five fables taken in hand by Mrs. Hill are, "Frog and the Ox", "The Lion and the House", "The Two Crabs", "The Fox and the Crow" and "The Hare and the Tortoise". Her imaginative settings of them were delectable in their original form, and as now given out their effect is greatly enhanced and, consequently, their appeal will reach a deservedly wider public. The orchestration has been done with a deft hand and a keen appreciation of the humorous effects possible instrumentally.

## SHORT PIECES FOR PIANO WITH MELODIC SPONTANEITY

A FLAIR for devising gracefully curved and appealing melodies is revealed by Murray L. Lindsay in a set of short piano pieces that he has issued himself. Two are waltzes, the especially effective "Rainbow Waltz" and the "Waltz of the Stars," while the charming "Shepherd's Love Song" is also in "tempo di valse." Local color is successfully realized in "A Chant to Buddha" and "Venetian

Serenade" and, most notably, in the "Alpine Serenade." Others are "The Pilgrims' Hymn" and "Till We Meet Again." These are pieces that make but very modest demands upon the player's technical resources, and of their very nature they should appeal readily to those who respond to spontaneous melodic material.

## NEW MUSIC RECEIVED

### For Four-Part Mixed Chorus, Secular:

"Requiem", by Sidney Homer, arranged by Lukas Foss. "Spring Plowing", by Jacques Wolfe. "Shenandoah", American folksong, arranged by Van A. Christy. "A Banjo Song", by Sidney Homer arranged by Lukas Foss (G. Schirmer). "Estrellita" ("Little Star"), by Manuel M. Ponce, arranged by William Stickles (Associated). "All Souls' Day", by Richard Strauss, arranged by George Schackley (Ditson: Presser). "Song of the Flame", by Herbert Stothart and George Gershwin, freely translated by Gregory Stone (Harms). "The Nightingale", by Tchaikovsky, arranged by Roger Parnell (Modern Music Press). "Happy Flocks in Safety Wander", from Bach's "Birthday Cantata", arranged by E. Harold Geer, with accompaniment of two flutes and piano (E. C. Schirmer).

### For Mixed Voices, Four Parts, Sacred:

"The 29th Psalm", by Willy Richter, with alto and bass solos. "Be Thou Faithful unto Death", by Willy Richter, with soprano and bass solos. "Still, Still with Thee", by Henry Jacobsen. "Laudamus Te", by Carl F. Mueller (G. Schirmer). "Christ Was Crucified", Easter anthem by Donald J. Larson. Choral Responses, by Leo Sowerby, consisting of "Behold the Tabernacle", "Give Ear, O Lord", "All Things Come of Thee, O Lord", "Now Unto Him" and Fourfold Amen (J. Fischer). "Processional", words and music by George Le Roy Lindsay (Presser). "Hymn to the Godhead", by Channing Lefebvre. "O, Holy Father", music by Saint-Saëns, arr. by Anne Merritt, with soprano solo or children's choir. "Ride On, Ride On in Majesty", Palm Sunday anthem by Orvis Ross. "Ye Holy Angels Bright", by Erick H. Thiman. "Intercession", by Ralph E. Marryott. "Easter Flowers", Easter carol, by Charles Schilling, with soprano solo or children's choir. "Deck Thyself, My Soul, with Gladness", by Johann Crueger, the theme of Brahms's Choral Prelude, Op. 122, No. 5, harmonized by Winfred Douglas. "Ave Verum", by Liszt, arr. by Philip James (H. W. Gray). "Supplication", music of Chopin's piano prelude in D flat arr. by A. Aslanoff, with words from Psalm 143. "The Kingdom of God", by Harry P. Hopkins, with tenor solo. "How Lovely Is Thy Dwelling-Place", by Brahms, with words from Psalm 84. "Hallelujah", from "Mount of Olives", by Beethoven. "Evening Prayer", by Nellie Test, art. by Bernard Fitzgerald. "How Lovely Are the Messengers", from Mendelssohn's "St. Paul", published separately (C. Fischer).

### For Women's Voices, Four Parts, Sacred:

"Consecration", prayer from Wagner's "Parsifal", Act I, arr. with English version of text by Nicholas Douty (Ditson: Presser). "Hallelujah, Amen", from Handel's "Judas Maccabaeus", arr. by David Shand (G. Schirmer). "Mary's Pilgrimage", by Brahms, arr. by E. Harold Geer. "God Is a Spirit", by A. Kopylov, arr. by Arthur S. Talmadge (E. C. Schirmer).

### For Women's Voices, Three Parts, Sacred:

"Joy Dawned Again", Easter anthem, by Richard Keys Biggs (J. Fischer). "St. Theodolph's Hymn", melody by Melchior Teschner, arr. by W. B. Olds, for Easter or Palm Sunday, for three parts divisi (C. Fischer). "Hallelujah, Amen", from Handel's "Judas Maccabaeus", arr. by Homer Whitford. "Christ, the Lord, Hath Risen", twelfth century Easter hymn, arr. by E. Harold Geer. "Ave Verum Corpus", by Josquin Desprez, arr. by E. Harold Geer (E. C. Schirmer).

### For Women's Voices, Two Parts, Sacred:

"Our Paschal Joy", Easter anthem, by Pietro A. Yon, arr. by composer for either two or three equal voices. "A Song of Courage", by Edward Shippen Barnes (J. Fischer). "Crucifixus etiam pro nobis", from the Credo of Mass 1, by Hans Leo Hassler, edited, with adapted English text, by Arthur S. Talmadge (E. C. Schirmer).

## New Songs by American Composers

Don Juan Gomez.....	baritone.....	Richard Hageman
Ev'ry Mail Day .....	baritone.....	Chain Gang Song arr. John W. Work
From a Rooftop.....	medium.....	Charles Rugg
Our Lives Together.....	high, low.....	A. Walter Kramer
These Saw Vision.....	low.....	Arthur Farwell

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## Composers' Corner

Eighty works were entered in the Composers Press Publication Award Contest for 1944, among which two won first places. They were "Let God Arise" for mixed chorus, by Richard Gore, member of the music faculty of Cornell University, and "Lament" for English horn and piano by Leo Scheer of San Diego. Judges for the former were Dr. John Warren Erb, John Harms and George Volkel; for the latter, Modest Altschuler, Bruno Labate and Harwood Simmons.

Dr. Christopher Thomas, head of the department of music at Catawba College, won the silver cup for distinguished merit in the professional division of the 1944 contest for North Carolina Composers. This was conducted under the auspices of the North Carolina Federation of Music Clubs. Howard Hanson served as out-of-state judge. Dr. Thomas is a native of England, but early moved to Montreal, where he was assistant organist to the late Lynwood Farnham. After the First World War, he taught both in England and this country and has a large number of published compositions to his credit. The prize-winning work is a madrigal, "Have You Seen but a White Lily Grow?"

The Durham, N. H., Woman's Club honored living New England composers recently, when works of the following were played and discussed: Mrs. H. H. A. Beach, Edward Burlingame Hill, Mabel Daniels, Edward Ballantime, Walter Piston and Robert Manton. Mr. Manton was piano soloist as well, and Mrs. Anthony Dougal, program chairman, led the Durham Woman's Chorus in two of Miss Daniel's works.

In Donald Dame's recent song re-



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U. S. Army Signal Corps

Elie Siegmeister, Composer and Director of the American Ballad Singers, at the Piano on a Recent Visit to Fort Hancock Where He Answered the Call of the Coast Artillery Corps, Which Was Badly in Need of a Coast Artillery Song. The Request Came in to the Music War Committee of the American Theatre Wing. Siegmeister and Milton Drake, Hollywood and Broadway Lyric Writer, Visited the Fort and Returned a Few Days Later with a Song Called "Great Guns." It Was Enthusiastically Endorsed by Brig. Gen. Philip S. Gage, Commanding Officer of Fort Hancock

cital, the tenor sang "Finnegan's Wake", one of several songs written by Howard Fenton and Eugene Bohn, young American writers.

Johan Franco, Holland-born American composer, returned recently from a 19-month tour of duty with the United States Army. Assigned originally to clerical work with the armed forces, Mr. Franco spent his last six months of army service at the Air Base at Pope Field, N. C., where he was assigned to the Special Services Department in charge of musical activities. There he wrote "Hymn for the Air Corps" which was given its initial performance by the glee club of St. Mary's College in Raleigh, in 1943 and also set to music Tennyson's prophecy of air power in his poem "Locksley Hall."

The latter, dedicated to Jane Snow, mezzo soprano, was first heard in her recent New York recital. She also sang "First Born", an earlier composition by Mr. Franco. A group of six songs, four of them written by Mr. Franco while he was in the army, were sung by Miss Snow on April 30, at a Forum Concert of the International Society for Contemporary Music at the studio of Caesar Saerchinger. The army songs are: "Hymn for the Air Corps", "High Flight" to a text written by Gillespie Magee, RAF pilot, killed in action, "Prayer for Courage", and "Locksley Hall".

### "Ballad" Wins New Honors

"Ballad for Americans", patriotic cantata by Earl Robinson and John Latouche, has been accorded new recognition by school authorities. Recently it was recommended for performance throughout New York State schools by the State Department of Education, one of a small group of recent publications so honored and the only cantata in the group. It is published by the Robbins Music Corporation. This was in connection with the

observance of Bill of Rights week. In an 82-page booklet prepared for school superintendents and secondary school principals, the State Department of Education offers suggestions for celebrating adoption of the Bill of Rights. "Ballad for Americans" is included in the short list of musical material recommended for this purpose. It has been recorded three times.

John Latouche, who wrote the lyrics, is now in the Seabees. Earl Robinson is now under contract to one of the Hollywood studios.

### Morris Agency Will Manage Tour of "Porgy and Bess"

The William Morris Agency, through its new concert activity, headed by James A. Davidson, has assumed direction of the road tour of the original New York company of "Porgy and Bess", beginning Oct. 16, in association with its producers John Wildberg and Cheryl Crawford. Martin M. Wagner, who will assist Mr. Davidson, already has bookings under way. The cast will include Etta Motan, Buck and Bubbles, William Franklin and the Eva Jessye choir. Alexander Smallens will conduct an augmented orchestra.

## Society to Publish American Works

The Society for the Publication of American Music, Oscar Wagner, president, has chosen for publication this year Boris Koutzen's String Quartet, "Inionage", and Isadore Freed's Piano Quartet, "Triptych".

Mr. Koutzen is head of the violin department of the Philadelphia Conservatory of Music, and a member of the NBC Symphony. Among his best known works are "Valley Forge", a symphonic poem, a symphony, a concerto for five solo instruments, a trio, and several string quartets. Mr. Freed has taught at the Curtis Institute, the Northeast High School, and the Settlement Music School in Philadelphia.

### Cohn Joins Carl Fischer, Inc.

Solly Cohn has joined Carl Fischer, Inc., as general professional manager with headquarters at 119 West 57th Street. Mr. Cohn's first efforts for Fischer are in the promotion of the score of "Tars and Spars", the Coast Guard Revue currently at the New York Strand.

### Taylor Again Heads ASCAP

The board of directors of the American Society for Composers, Authors and Publishers recently announced the re-election of Deems Taylor as president of the society for the forthcoming year.

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# Berea Hears Twelfth Bach Festival

**Baldwin-Wallace Conservatory Offers Three Day Series of Programs Directed by Riemenschneider—Cantatas Are Given in Dramatic Form with Costumes and Settings**

BEREA, O.

THE 12th annual Bach Festival was presented by the Conservatory of Music of the Baldwin-Wallace College in Berea, Ohio, on April 20, 21, and 22. Albert Riemenschneider, director of the conservatory, demonstrated his resourcefulness not only in program building but in surmounting all "duration" difficulties, and even added a day to the festival.

Of necessity the inclusion of the larger works was impossible this year, but Mr. Riemenschneider's knowledge of Bach repertory produced one of the most successful festivals in the history of Berea. The tradition of diversified programs was maintained and attendance records broken. The guarantors contributed generously whether they could be present or not, seats were reserved for them and the remainder offered to the public free of charge upon request.

The first program provided an innovation. Two secular cantatas were presented in costume and stage settings. Leonard Treash, new head of the voice department, was director of mise-en-scène and George Poinar, head of the violin department, conducted. The amusing "Coffee Cantata" was capably sung by Frances Kadulski as the headstrong daughter and Mr. Treash as the stern but wily father. Janice Schwendeman was the narrator. The Brandenburg Concerto No. 4, in G Major, served as an entr'acte. Mr. Poinar conducted and played the violin solo, and Jean Hess and Harriet Steadom contributed the flute parts.

In the "Peasant Cantata", Mr. Treash, Arlene Ferver, Jean Manos, Janice Schwendeman, and Harriett Hillier were the principals. Folk dances in costume, the setting used for the "Coffee Cantata" reversed and set up on the opposite side of the stage, the orchestra in knickers and Tyrolean hats, contributed to a gay and charming performance.

## Young Organist Heard

On Saturday afternoon Richard Ellsasser, 17-year-old organ pupil of Mr. Riemenschneider, appeared for the second season. His recital was played on the classic organ in the Kulas Chamber Music Hall and had to be repeated to accommodate the overflow audience. He played the Toccata, Adagio and Fugue in C Minor; the chorale preludes, "Herzlich tut mich verlangen" and "Nun freut euch"; the Prelude and Fugue in E Minor; the chorale preludes, "Alle Menschen müssen sterben", and "Der Tag ist so freudenreich"; and the Prelude and Fugue in B Minor.

The Saturday evening program included solo works, given by Conservatory faculty members and a group of choral works by the Baldwin-Wallace Women's Choir, in the Fanny Nast Auditorium. Mr. Riemenschneider was to have played the Passacaglia and Fugue in C Minor, but illness prevented his participation. Fortunately he was able to be present to greet the audience.

Mr. Ellsasser substituted, playing the Toccata and Fugue in D Minor and also the organ accompaniments for a group of spiritual songs sung by Mr. Treash, who has a splendid voice, excellent diction, and a fine



Leonard Treash (in Front of Tavern Sign) and Students from the Opera Work Shop in the Baldwin-Wallace Presentation of the "Peasant Cantata"

stage presence. He gave moving interpretations of "Die bitt're Leidenzeit beginnet"; "Kommt, Seelen, dieser Tag"; "Das wallt mein Gott"; and "Jesus, unser Trost und Leben". Mr. Ellsasser's accompaniments revealed his discerning musical sense.

Carl Schluer, head of the piano department, gave a fluent performance of the "Chromatic Fantasia and Fugue". A sonata was played by Mr. Poinar, head of the violin department, with Blair Cosman at the piano. They received enthusiastic applause.

The Women's Chorus of 50 voices closed the program with a group including the "Suscepit Israel" from the Magnificat in D; the trio from the motet, "Jesu Priceless Treasure"; and

the duet for soprano and alto from Cantata No. 78, under the direction of Cecil Munk.

The final program on Sunday afternoon included the cantatas No. 39, "Give the hungry ones Thy Bread"; No. 93, "If thou wilt suffer God to guide thee"; and No. 4, "Christ lay in death's dark prison".

The soloists were Mary Marting, soprano, Evelyn George Wilkinson, contralto, Robert Marshall, tenor, and Mr. Treash. They joined the Bach Chorus and the Festival Orchestra in the culmination of the festival. Mr. Poinar conducted, in place of Mr. Riemenschneider, and again received an ovation.

WILMA HUNING

## New American Music Interests London

### Sessions, Copland, Bloch and Gershwin Played—Gray's "Women of Troy"

LONDON.—Opportunities for hearing American music in England are certainly increasing and one of the most interesting programs given recently consisted of Aaron Copland's "Outdoor Overture", Ernest Bloch's Violin Concerto, first played in England by Szigeti and in which the soloist on this occasion was Eda Kersey, Roger Sessions's Symphony No. 1 which received its first English performance, Walter Piston's Suite from the ballet "The Incredible Flutist" and George Gershwin's "Rhapsody in Blue" in which the solo piano was played by Sergeant Marc Blitzstein.

The London Philharmonic was conducted by Warrant-Officer Hugo Weisgall who, since he arrived here with the United States Army, has conducted the London Symphony and the Symphony Orchestras of the Royal Air Force and the BBC. His performance of Piston's ballet, containing a popular song played—and sung too—by members of the orchestra, brought him an ovation and he gave an authentic reading of the symphony by Sessions, of whom he was a pupil. This work, written in a style reminiscent of the neo-classic works of Stravinsky, is clear in purpose and design, though a little dated in idiom.

To the average English listener the

vast and many-sided activity of American composers appears to be a creative phenomenon in itself. We are not yet able to establish any hierarchy among America's numerous composers of talent. To our ears, this creative phenomenon seems, in the last analysis, to reflect a nostalgia not for the past but for the future. So much, at any rate, one can say from hearing works of such varied styles and tendencies as those by Copland, Bloch and Piston. Something will evolve, though it may not be here yet. To our ears this typifies American enterprise in which we seem to expect that tip-toe excitement about what is coming next.

A new work of special interest was the broadcast by the BBC of an opera, "The Women of Troy" by Cecil Gray, the distinguished English music critic, best known for his books on Sibelius and Peter Warlock and for his original "History of Music". "The Women of Troy" was written during the years 1937-40, but the idea of setting Euripides' drama first occurred to Gray at the age of fifteen when he read Gilbert Murray's well-known translation. The translation and adaptation used for the libretto are, however, entirely his own. The style of the music deriving much from Delius is nevertheless severe and heroic. Gray has no use for delicate detail. His music is laid out on a vast scale with imposing climaxes. His har-

mony is, on the whole, simple and his orchestration is almost colorless. But it is in his use of chromaticism that he shows a lyrical and dramatic sense. The choruses throw vividly into relief the agony and grandeur of the Greek drama.

Maybe some people will think that Gray's music veers dangerously near Wagner, but it is never empty nor rhetorical for its own sake. Fundamentally, "The Women of Troy" which is virtually the only score the composer has so far allowed to be performed, is a musical illustration of the values for which Cecil Gray has fought so long in his critical writings. An heroic manner, lean in texture and vivid in outline—this is the ideal of Cecil Gray as it is of his idols, Berlioz, Busoni and Sibelius. The score of the opera, for six soloists, chorus and normal sized modern orchestra, is in the form of an extended passacaglia. The work was performed by the BBC Orchestra and chorus conducted by Constant Lambert.

EDWARD LOCKSPEISER

## Ontario Concerts Attract Many

### Dance Group, Soloists and Opera Applauded in London

LONDON, ONT.—Concerts under the auspices of the Community Concert Association drew large and enthusiastic audiences to this city recently.

Mia Slavenska, with David Tihmar and a dance ensemble, appeared in recital. Rudolf Firkusny, pianist, was forced to cancel his concert, originally scheduled, when he encountered entry difficulties. He was replaced by Witold Malczuzynski, pianist, who gave a recital devoted mostly to Chopin works, to a capacity house.

The Nine O'Clock Opera recently presented its stream-lined version of "The Merry Wives of Windsor". The series was brought to a close with a recital by Helen Traubel, who sang arias from German and Italian operas, Schubert Lieder and songs in English.

Max Pirani, Australian pianist and teacher, was presented in recital by the University of Western Ontario recently. Mr. Pirani played Beethoven's "Waldstein" Sonata and works by Chopin, Rachmaninoff, Debussy and Bach. At his final lecture recital, Harry Adaskin gave the second performance in Canada of the Delius Violin Concerto.

Several interesting recitals ended the season of the Women's Music Club. Eric Treadwell, baritone, was well received in a program of English songs and ballads. The final concert in March was given by Luba Kolesa, Czech pianist, who came to Canada several years ago. Her playing was warmly received. W. J. ABBOTT

### Choral Society Gives Bach's B Minor Mass

PHILADELPHIA.—The Choral Society of Philadelphia, directed by Dr. Henry Gordon Thunder, offered its 12th annual presentation of Bach's Mass in B minor before a large audience in St. James's Church on May 4. The Society was augmented by choristers from the Philadelphia Bach Festival Chorus, the Choral Art Society and the Philadelphia Conservatory of Music Chorus. The solo parts engaged Lorraine Fleming and Ruth Schweinsberg, sopranos; Veronica Sweigart, contralto; Addis Jacobs, tenor, and Charles Janke, bass. An instrumental ensemble and Dr. Robert Gerson, organist, supplied the accompaniments. The performance closed the Society's 47th season.





James Melton at Finney General Hospital in Thomasville, Ga., Where He Sang for the Servicemen Patients

## Uniformly Speaking...



José Iturbi, Pianist, (Center) Is Made National Music Director of Civil Air Patrol with the Rank of Major at a Dinner at the Waldorf-Astoria Hotel



Official U. S. Navy Photo

Gregor Piatigorsky Turns His Cello into a Violin for Waves at U. S. Naval Training School in the Bronx, a USO Camp Shows Appearance



Agnes Davis, Soprano, on a USO Camp Shows Engagement in Panama, Feeds a Young Monkey a Bottle of Soda Pop



Mary Gale Hafford, Violinist, (Second from Left) and Phyllis Oliver with Capt. Nolan and Lt. Folks at Big Springs, Texas



Signal Corps, U. S. Army

Frederick Jagel, Tenor, in Semi-mufti, Seems to Be "In the Groove" with the Men at Camp Pickett, Va.



SPAR Official Photo

Right: At a Concert for the Spars, Frederick Sittig, with Lt. Martha Reddick and Margaret Sittig, Played Bach's Double Concerto. Lt. Comdr. Teresa Crowley Poses with the Artists



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